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Jenaer Str., 21,
Berlin, October 25, 1913.

A new violin concerto by Max Vogrich, the Hungarian composer, now living in London, was introduced by Mischa Elman, who gave a concert with the Blüthner Orchestra, under the leadership of Max Fiedler. This concert is entitled "E pur si muove," and the underlying poetic idea deals with Galileo and the Inquisition. There are four movements, each of which is headed with a quotation from Dante. In the first movement, "Lasciate ogni speranza," one must think of Galileo before the Inquisition in order to understand the character of the music, which is gloomy and foreboding, but very dramatic. The second, "L'Amor che muove il Sole e l'altre stelle," is a beautiful lyric movement, which gave Elman ample opportunity to revel in his luscious tone. This movement is instrumentated with great refinement. The third and the fourth movements bear the titles: "Perché si tace in questa ruota" and "Basta a seguir la provvidenza eterna." It is descriptive, or program music, that Vogrich has written: it contains philosophical depths, dramatic force and also cantabile parts of appealing sweetness and lyric beauty. Although Vogrich keeps in the main to the old form of concerto he handles both the solo instrument and the orchestra with a great deal of freedom and originality. The violin part is exceedingly difficult and contains whole passages in fifths and fourths, augmented fourths or diminished fifths and other peculiarities most difficult of execution. It is unquestionably a work of interest and importance. Elman played it in a masterly manner, securing an emphatic success. The composer, who was present, received an ovation. The rest of the program consisted of Lalo's "Spanish" symphony and the Beethoven concerto.

Otto Neitzel's interesting fantasia, entitled "Das Leben ein Traum," for violin and orchestra, was played at Blüthner Hall by Marteau under the composer's baton. I heard this work about six years ago at a music festival in Essen. It is an interesting composition and is admirably written both for orchestra and solo violin. Esprit philosophy, "Stimmung" and a masterly handling of the orchestral apparatus are its characteristic features. A new violin concerto by Hans Koessler was introduced at this concert. The nucleus of this work is a passacaglia, the theme of which recurs again and again throughout the entire work. It is not an important concerto, but it makes some claims on the intellect of the listener and was quite well received.

Important musical events crowded thick and fast upon us during the past week. The opening concert of the Philharmonic Choir, under Siegfried Ochs, brought a program of modern compositions, two of which were novelties—Hans Koessler's "Trauerode" for chorus and orchestra and Humperdinck's setting of Uhland's ballad, "The Luck of Eden Hall." This is an early work of Humperdinck's, and although not one of his best creations it is melodious and pleasing and is written in a popular vein without being banal. This style of writing is one of Humperdinck's strongest points. Koessler is more or less under the influence of Brahms; his ode lacks originality of invention and treatment. Both Humperdinck and Koessler were

present and were heartily acclaimed. The former is Hungarian and he came over from Budapest to attend the Berlin premiere of his work.

The great event of the evening, however, was the magnificent rendition of three movements from Max Bruch's Mass, "Kyrie," "Sanctus" and "Agnus Dei." Bruch began the composition of these choral numbers fifty-four years ago—in 1859. They reveal to the full his genial flow of inspiration and the master hand at handling the chorus and orchestra. The venerable composer, who now is seventy-six years old, was present, and the ovation tendered him was one of the greatest ever accorded him during his long life. Rarely have I seen such a spontaneous outburst of enthusiasm in the hall of the Philharmonic. The "Sanctus" in particular was overpowering in its effect. Max Bruch



TOSELLI AT A REHEARSAL OF HIS OPERETTA, "THE BIZARRE PRINCESS," WHICH HAD A FIASCO AT ROME.
The man marked with a cross is Toselli.

belongs to the old school, but no modern composer has within my recollection ever witnessed such a triumph in the Philharmonic. Conductor Ochs and his unique body of singers were in splendid form on Monday. Bruckner's "Te Deum" brought the program to a conclusion.

A new concert hall, called the "Meistersaal," was dedicated on Saturday evening. This hall is conveniently located in the Koethnerstrasse not far from the Philharmonic and Beethoven halls. In appearance it makes an excellent impression. It is finished off in dark brown oak with red wall decorations. It is triangular in form and the seats are arranged in the shape of a fan. The seating capacity is for 350 people only, this new hall being intended for musical events of an intimate nature. Acoustically



AN INTERESTING BAYREUTH GROUP.
Taken during the last festival. First row, sitting, left to right, Ziegler, Weil, Ottilie Metzger, Soomer, Kirchhoff.
Among the others are Heinrich Henzel, Carl Braun and Schultz.

it is not altogether satisfactory. The tones of the strings and of the human voice sounded a bit hard at the opening concert. But this defect could be easily remedied. For the dedication concert the Mayer-Mahr-Dessau-Gruenfeld Trio, Lula Mys-Gmeiner, mezzo soprano; Matthias von Erdberg, elocutionist, and Leo Gollanin, tenor, were secured. The program was opened with an excellent performance

of Schubert's B flat major trio by Professor Mayer-Mahr and associates. Later they played Beethoven's variations on "Ich bin der Schneider Kakadu." Mme. Gmeiner sang lieder by Brahms and Loewe, while the tenor was heard in songs by Wolf. The concert, which was given before an invited audience, was very successful.

Caruso has made three further appearances at the Royal Opera in "Bohème," "Carmen" and "Pagliacci." I heard him on Wednesday in "Carmen" and I was again disappointed, although he still had some wonderful moments in the third and fourth acts. Many people heard him on this evening for the first time and every one that I spoke with was, without exception, disappointed. The performance itself, which was conducted by Blech, was on the whole an indifferent one. Mme. Salvatini was wholly inadequate in the title role. In the duet with Caruso in the second act she broke down completely. It is strange that the management should place such a poor Carmen in a cast with Caruso. There was no real enthusiasm, although the celebrated tenor had numerous curtain calls. Mile. Artot Padilla was a charming Micaela, but Wiedemann as Escamillo revealed many shortcomings.

Richard Strauss did not conduct the first concert of the Royal Orchestra, although it had been announced that he would do so. Strauss is still at his summer house in Garmisch in Upper Bavaria and is reported to be ill. Leo Blech substituted for him. Blech is an excellent conductor, but of course none of the glamor surrounds him that makes Strauss' appearance at the head of the Royal Orchestra of such interest. The program of this first concert, in accordance with a time honored custom, was strictly classical and comprised Schubert's "Rosamunde" overture, Haydn's "Paukenschlag" symphony, Mozart's concerto for flute and harp and Beethoven's eighth symphony. Mozart's work for flute and harp was the chief attraction. It is the only concerto he ever wrote for this combination of instruments, although he composed no less than fifty-five concertos for all kinds of instruments, including piano, violin, bassoon, oboe, flute, clarinet and horn. Most of these are unknown. The flute and harp are accompanied by a small orchestra of strings, two oboes and two horns. The work is replete with veritable spontaneous Mozart melodies. It is so delightful that one finds it difficult to understand why it has not been heard hitherto on our concert programs. It was admirably performed by Prill, flute, and Ziegenheim, harp. Blech gave a very good account of the rest of the program.

A delightful program of old music was heard at Bechstein Hall on Sunday when the Parisian "Société des Instruments Anciens" made their first appearance of the season. The program consisted almost entirely of forgotten compositions and included Haydn's symphonies for viola and clavecin, Benincori's quartet in B minor and Detouche's "Fete Galante," a suite in five short movements. The Society of Ancient Instruments numbers five performers and the instruments they play were obsolete until within the last few years. The members are Maurice Hewitt (quint), Henri Casadesus (viola d'amour), Marcel Casadesus (viola de gambe), Maurice Devilliers (basse de viola), Regina Patorni (clavecin). The five artists played together with great finish and with the utmost refinement; their ensemble leaves nothing to be desired. The

quaint charm of the old instruments and of the ancient works as rendered by them, was irresistible. Between the ensemble numbers Mme. Patorni was heard in three short solos on the clavecin, a menuet by H. Desmarests, a gavotte by G. Martini and "Les Papillons" by Campra, all seventeenth and eighteenth century composers. Mme. Patorni manipulates the clavecin with skill of the highest order

and as interpreter, too, she was thoroughly satisfactory. Casadesus was also heard in a fantasy for *viola d'amour* with *clavécin* accompaniment. He is unquestionably the greatest living performer on this instrument and his playing afforded his listeners keen enjoyment.

The celebrated male choir of the Moscow Synode gave a concert that proved to be of great interest. The organization consists of forty-two singers, twenty-five boys and seventeen men. They were heard in a program of works chiefly by Russian composers. Their manner of singing is quite different from anything we are accustomed to here. They sang for the most part mezzo voce and piano and they produced a weird effect with their peculiar decrescendos. The soft mellifluous quality of the voices themselves heightened this effect. They do not cultivate strong dynamic effects in the way of forceful crescendos and fortissimos, such as we are accustomed to in the singing of the German choirs. The singing of this organization is, however, in its own way masterly. The conductor, N. Golowanow, led his singers with great skill.

Eva Bruhn introduced herself to Berlin as a *lieder* singer in a recital at the Singakademie, securing an emphatic success, notwithstanding the fact that she was not at her best, because of a slight indisposition. Mme. Bruhn attracted attention with her beautiful singing at the Jena Music Festival last spring. In her Berlin recital she revealed, as I am informed, all of the attributes that go to make up a first class *lieder* singer. Her lovely soprano voice has had the best of schooling and is under perfect control, her tone production is pure and of the greatest evenness throughout all the registers. Indeed, both in point of the voice itself and in point of vocal technique Mme. Bruhn has a rare equipment. She sang *lieder* by Brahms and Wolf. The artist is a pupil of Georg Fergusson, having pursued her vocal studies entirely with that master. The Berlin critics praised with unusual warmth her tone production and admirable schooling.

Wilhelm Bachaus scored a brilliant success with a Chopin recital at the Singakademie. His program included: *Impromptu*, F sharp major, two mazurkas, op. 63; *nocturne*, op. 55, No. 2; *barcarole*, twelve etudes, op. 25, etc.

Bachaus is a Chopin interpreter par excellence. The perfection of his technique, the elegant refinement of his style and the charm of his tone production made a strong appeal to his audience, which was a most distinguished one. Bachaus had moments of great poetic insight, particularly in the F major ballade, which was beautifully rendered, and in the twelve etudes, which were played with wonderful finish of execution as well as with remarkable tonal gradations. On the other hand the A flat polonaise was dashed off by Bachaus with great bravura and élan. Technically this was an important performance. All in all the distinguished pianist was in splendid form. He has never been heard here to better advantage and the applause that was showered on him both during the program and at its close was wholly justified. This was Bachaus' third appearance here since the opening of the season.

The first elite concert drew out an immense audience that taxed the Philharmonie to its utmost seating capacity. These concerts, which were inaugurated by the concert direction of Jules Sachs some years ago, have come to be a strong factor with that portion of the musical public that loves to hear several celebrities on the same program. Emil Sauer, Hermann Jadlowker, Edith von Voigtlaender and Claere Dux participated, all of them with pronounced success, although Sauer carried off the honors of the evening with his masterly playing of works by Brahms, Chopin, Debussy, Liszt and himself; Jadlowker sang the prayer from "Rienzi" and was later heard with Mme. Dux in three rarely heard duets by Schumann. Mme. Dux also sang Agathe's aria from the "Freischütz" with excellent effect. Fraulein von Voigtlaender contributed Vieuxtemps' ballade and polonaise and numbers by Schubert-Wilhelmj and Hubay. She is an admirable violinist, possessing a complete technical command of her instrument and a beautiful singing tone. Her interpretation furthermore revealed taste and intelligence.

A Wagner program was presented at the Philharmonie by Walter Kirchhoff, with the assistance of the Philharmonie Orchestra. Kirchhoff, who is the son-in-law of Etelka Gerster, is one of the leading tenors of the Berlin Royal Opera. He has also developed into a concert singer of importance. He has a powerful and beautiful tenor voice of which he makes skilful use. He is a forceful, temperamental singer. Walter's "Preislied" has seldom been so well heard, while excerpts from "Lohengrin" and "Siegfried" were also admirably rendered. The orchestra was conducted by Hugo Ruedel.

Marguerite Berson, a new violinist from St. Petersburg, introduced herself at Beethoven Hall with the Philharmonie Orchestra, playing the Brahms concerto, Lalo's "Symphonie Espagnole," and some smaller pieces by Chopin, Auer, Tor Aulin and Hubay. Mlle. Berson is a temperamental performer and a girl of unusual talent. Although she is only seventeen years old, she already possesses virtuosity of a superior order, while her tone is warm, rich and penetrating. She is not absolutely finished and needs further study, and above all, experience on the concert platform, but she is a violinist of such pronounced gifts and strong individuality that one can watch her career with great expectations. Her debut was followed by a recital at which she played Vitali's chaconne, Glazounow's concerto, and small works by Pugnani-Kreisler, Saint-Saëns and Tschaiowsky, enhancing the excellent impression she made at her debut. The young lady is a pupil of Leopold Auer.

A great and legitimate success was achieved by Eddy Brown in the Bluethner Hall. This youthful American violinist is a rare combination of the virtuoso and the musician. His interpretations are individual and full of interest, and they reveal above all a remarkable maturity of conception. He gave a masterly reading of Bruch's "Scottish" fantasy, and Vitali's chaconne, which seems to

be all the rage of this season (it would be difficult to say why), was also performed with great perfection and warmth. A group of smaller pieces displayed young Brown's violinistic qualities in a brilliant light. The public overwhelmed him with applause.

The second concert of the Gutman Bureau in the Marble Hall of the Hotel Esplanade attracted a larger audience than the first, although the hall was by no means filled. Three famous artists took part—Raoul Pugno, Aino Ackté and Anton von Rooy. Pugno was the most satisfactory. A new violinist named Charles Sommer, who was also heard, made his Berlin debut on this occasion. He gave an unsatisfactory account of Thomson "Passacaglia," in which I heard him. He is said to have played some smaller numbers much better later on.

The second concert of the Flesch-Schnabel-Gerardy Trio was given again without the assistance of the cellist, so that the program consisted of works for violin and piano by Schumann, Schubert and Erich Korngold, the boy composer. In this sonata, opus 6, he is very much under the influence of Richard Strauss. But even here the lad's technical powers are sheer uncanny. Flesch and Schnabel played the novelty with sovereign mastery. They were applauded to the echo by a large audience.

Among the other concerts of the week that were of interest were piano recitals by E. von Lengyel, John Powell (an American who played Beethoven, Brahms and other works with success), Frieda Kwast-Hodapp; chamber music concerts by the Rosé and Klingler quartets; *lieder* recitals by Elene Gerhardt, who secured a great success with the assistance of Arthur Nikisch at the piano; a Schubert cycle sung by Ludwig Wüllner, whose powers are unabated except in drawing capacity. This seems to be a bit on the wane with him, although Schubert's "Winterreise," which he sang, does not appeal to the general public as much as a miscellaneous program would have done. Mira Pollheim made her debut in a Liszt program with the Bluethner Orchestra, which was conducted by Richard Burmeister, her teacher. She made an excellent impression in the E flat and "Pathétique" concertos. John Powell's violin concerto was introduced by Zimbalist without much success, although admirably played.

The publishing house of Schlesinger, of which the head at present is Robert Lienau, has put on exhibition a number of interesting compositions written after the Battle of Leipsic. The house possesses the manuscripts and first published editions of these works, the firm having been founded just one hundred years ago, or at about the time of the battle. Among these interesting compositions are the first published editions of Weber's "Leier und Schwert"; Beethoven's cantata "Der glorreiche Augenblick," which was first performed at Vienna in 1814, and the immense score of the military tone poem, "The Battle of the Nations at Leipsic," composed by Wicprecht. This was written for three large military bands. It was first performed fifty years after the battle.

Felix Weingartner is to deliver a lecture here on Richard Wagner, November 9.

Heinrich Kiefer, the cellist, who hitherto has been a teacher at the Music Royal Akademie of Munich, has been engaged by Professor Hollaender for the Stern Conservatory.

Arnold Rosé, the violinist and leader of the famous Rosé Quartet, celebrated his fiftieth birthday yesterday.

Felix Senius, the favorite oratorio and *lieder* tenor, died last week after a severe illness of six months. He had been suffering for some time with a complaint of the liver and several operations failed to give him any relief. Senius was a successful artist and a sympathetic personality.

Frank Gittelsohn will be heard here with the assistance of the Bluethner Orchestra, November 1, when he will play the Bach E major and the Brahms concertos, and Hugo Kaun's "Phantasietueck." Gittelsohn recently made triumphant appearances in Dresden, Teplitz and Prague. After his performance of the Bach chaconne at Prague he was recalled six times.

Augusta Cottlow will introduce a MacDowell piano concerto to Vienna on November 9, when she will be the soloist of the Tonkuenstler Orchestra.

Maude Clark, the wife of Frank King Clark, has been engaged by Manager M. H. Hanson for an extended concert tour of the United States during the season of 1914-15. Mrs. Clark, whom I have repeatedly heard during the last two years, possesses a beautiful voice, which

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she has under perfect control, it having been admirably trained by her distinguished husband, and her interpretations are noteworthy for both intelligence and feeling. Her tour will unquestionably be an emphatic success.

Toselli's operetta, "The Bizarre Princess," had a fiasco at the premiere at the Teatro Nazionale, in Rome. The text was written, it is reported, by the ex-Crown Princess of Saxony, and depicts her experiences at the Dresden Court as she wishes the world to think that they occurred.

ARTHUR M. ABELL.

PRESS PRAISES FLORENCE AUSTIN.

What New York Critics Say of Violinist's Recital at Aeolian Hall October 23.

Unanimous praise from press and public were bestowed upon Florence Austin, following her Aeolian Hall recital of October 23. She is a tireless worker, and the encomiums are fully deserved:

Miss Austin's playing in the Ries suite disclosed natural talent and technical ability. The quality of tone produced was rich and full. Her intonation was faultless and her playing in the suite lovely, showing grace and tender feeling. In the Wieniawski music her splendid assurance and a knowledge of much that is best in the principles of violin playing stood her in good stead in her performance and pleased her numerous hearers.—New York Sun.

Miss Austin proved that she is a player of intelligence and the possessor of considerable technical facility. Her tone was clear, and in the Wieniawski concerto in D minor she took advantage of the opportunity given her for the feats of the virtuoso and emerged with credit.—New York Tribune.

Miss Austin has facility, an excellent musical understanding, an ingratiating manner, and the most captivating treatment of delicate passages.—New York Evening Mail.

Three violin artists in the last week have given recitals in Aeolian Hall, and the last of the three, Florence Austin, was the best. At once, with the suite in G minor of Ries, she played herself into the hearts of her listeners and with the Wieniawski concerto in D minor she made the success of the concert. Vitali's chaconne was played so well that the young artist was obliged to give an encore.—New York Staats-Zeitung.

Miss Austin's recital yesterday was creditable; her tone is good, her technic adequate, and she is well schooled.—New York Herald.

Her poise, her well sustained work in the first movement of the Ries number and her dignity were all points to which her audience gave her warm recognition. The violinist is well schooled, plays with directness and quiet poise, and is devoid of mannerism. Her tone is excellent.—Brooklyn Eagle.

Miss Austin has already won her spurs in the West, and very recently was the soloist with the Montreal Symphony. Her work shows very honest endeavor; the Wieniawski concerto was excellently played; likewise the chaconne by Vitali, a Ries suite.—Brooklyn Standard Union. (Advertisement.)

Pini-Corai Enthuses Grand Rapids Audience.

Grand Rapids, Mich., October 24, 1913.

Antonio Pini-Corai and his company in "Il Maestro di Cappella," an operetta by Ferdinando Paer, was the first attraction this season in the Mary Free Bed Guild course. Due to the success of the course last year, a large and expectant audience was in attendance and demonstrated its pleasure. Signor Pini-Corai's dramatic and musical ability was especially appreciated. In the concert following the sketch, Louise Cox, a young opera singer, gave the "Prayer" from Puccini's "Tosca" for her first number. Her sweet, lyric soprano was especially effective in the songs for high range, and the excellent quality of tone was evident throughout each of her numbers.

Attilio di Crescenzo was given an ovation after singing "La Donna Mobile" from Rigoletto, to which his clear high tenor is particularly adapted.

Encores were very much in demand from each of the foregoing and generously given.

To the inspiring and artistic work of the conductor and pianist, Oscar Spirensen, was due much of the success of the program.

A. C. T.

Edwin Hughes' Munich Recital.

Edwin Hughes, the excellent American pianist and teacher, who makes his home in Munich, opened his season there on October 19 with a recital which included the "Appassionata," the Schumann symphonic studies, numbers by Chopin, Debussy and Leschetizky, and his own paraphrase of Johann Strauss' "Wiener Blut" waltz. Mr. Hughes played with his usual splendid technical and musical command and was the recipient of hearty applause, his own paraphrase of the Strauss waltz seeming especially to enthrall the audience, among whom were numbered Mr. and Mrs. Ossip Gabrilowitch, Mrs. H. H. A. Beach, Marcella Craft and Mme. Charles Cahier.

Edmond Clémont to Appear in Recital.

Edmond Clémont, the French tenor, will give a song recital in Aeolian Hall, Tuesday afternoon, December 2.

FLONZALEYS PERFORM SCHÖNBERG IN LEIPSIK.

Vienna Composer's New Quartet Lasts Fifty-one Minutes—Is Analyzed in Detail by Musical Courier Hearer—Many Royal Visitors at Leipzig Celebration—Music Is Part of the Festivities.

Leipzig, October 18, 1913.

The Flonzaley Quartet has lent great service by producing for the first Leipzig hearing Arnold Schönberg's string quartet, op. 7. The same composer's early string sextet, op. 4, called "Verklärte Nacht," was given here two years ago and found to play for thirty minutes in music of greatest coherency and very unusual beauty. The present work plays for fifty-one minutes without pause, and is likewise extraordinarily beautiful and individual music, if also suffering the public disadvantage which every long work undergoes at a first hearing. In all the discussion for and against and about Schönberg, there will be this much permanently valid—that he is a composer of very unusual musical gift and great accomplishment. Whether or not he has now gone to posing for notoriety or is becoming spoiled by the attention which his extraordinary work calls out is a matter to be decided by those who know. He has never been in Leipzig at the production of his works, though he is announced to conduct here early in the new year, when his "Gurre



FLONZALEY QUARTET.

Lieder" will be given. As to the string quartet, the Flonzaleys will give American musicians a chance to hear it in such cities as the supposed public taste will warrant. For the present, Boston, New York, Chicago and some Ohio city are the only places considered probable.

In reporting on the Schönberg quartet, one is reminded of the natural difficulties attending the verbal description of any musical work. Nevertheless, one gladly submits a list of impressions taken down in the fifty-one minutes occupied by the Leipzig giving. Whatever the value of the notes, they are much more definite than a report written after casual and careless hearing. They are as follows: Military manner in stately leisure sounds like attempt at real music. Beautiful music in good procedure of weaving and work for all the voices. A brief break up and immediate return to the military. Soon interesting cross rhythmic figure by cello, one phrase. Seems new material in slow tempo, about as lament in lovely color, feeling and dignity. The man is really musical whatever else one may say. Work gets quicker and goes canonically for some time—then breaks off to reflection, very slowly. It is all beautiful, seems perfectly sane, wholesome, in great individuality. Outburst in lovely impulse. Again into lament, in big manner, high on strings. Fugue or other canonic? This seems to come to treatment about as variation, easily definable. What mean the tremolo, strange shivers and now unique harmonic fabric? Soon other change, ever new work, all of much interest in great originality. We lose sight of any long line; it must be variations, in short bits of each. But a big fugal syncopation is again somewhat predominating. Ever new work, interesting, some second fiddle under solo first and accompaniment. Now a waltz of fine grace and musical quality. Leaves off and resumes for long time in the fugal manner. After eighteen minutes some new sketching by way of carrying over to other fine sustained music in great originality. Comes to strange incident in fiddles, harmonics over song phrase on cello. Back to canonic syncopation in big dignity and good deal of bustle. At twenty-five minutes they start building very largely in the first military material, slightly brighter tempo, festival manner and in much beauty. The Flonzaleys play wonderfully, or the work would fall to farce; for instance, if the canonic imitating were awkwardly or unmusically done. After twenty-eight minutes, the first violin and viola tune up, while cello roudales. The other rests. Then violin alone, reflecting, as if letting down the mood for a close. Fine material, truly. They build again in this, but

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all muted, lamenting. Long time drifting more or less, they are no longer in general direction of the previous materials, and the public begins wondering when comes the real and final close. Then the work livens up in very beautiful music. Later the mutes again, and there seems intention of the celestial, like Mahler. Mutes off and fine drifting but more real motion in this drifting than with the usual modern French. Comes again into grandiose play, again the shivers by all, then one fiddle high, fine, they all resume slowly, finely. The whole work is music, however impracticable for public to hear work so broken in its compositional lines. Very beautiful music to close. The composer's string sextet is much easier understood because in its thirty minutes it keeps to one kind of phrasing motion absolutely. This quartet is broken into many, many lines.

It was to be expected that so complicated and voluminous work as the Schönberg quartet would meet with much disapproval and there were, in fact, some older chamber music connoisseurs who were very impatient with the entire proceeding. So did some thoughtless persons hiss at the close, but of course that could not affect the status of the composition. Mr. Betti, seen in the artist room after the concert, said that he and his men were tremendously interested by the work, and they doubted not that it would make its way, just as did every work that had real value. The Leipzig concert had begun with a Haydn D major quartet and closed with the Hugo Wolff "Italian Serenade."

During the present period of centennial festivities, Leipzig is honored by the presence of some thirty rulers and worthies, including the German Kaiser, the King and Princes of Saxony, King of Württemberg, Grand Duke Cyril of Russia, Prince William of Sweden, Archduke Franz Ferdinand of Austria and the aged Prince Regent of Bavaria. For some days various music patriotic programs have been given, principally by male singing societies, but the one important entertaining function was that given this evening at the new theater. Here the municipal dramatic ensemble put on Schiller's one act poem, "Wallenstein's Lager," and the opera ensemble under Conductor Lohse followed with the closing festival scene from the "Meistersinger." The drama was staged by Intendant Martersteig, the opera by Dr. Lert. "Wallenstein's Lager" provides so many good roles that every member of the twenty-four persons cast has the time of his life, each one playing more excitedly than the one preceding. In this giving, the fifty minutes' play was a loud shouting romp from curtain to curtain. Everybody was continually moving, whether speaking or not, and the whole constituted an animated picture of army camp life. This custom of keeping the entire personnel active in large scenes by stage folk, has prevailed

in the Leipzig Opera, especially during the year's stage managing by Dr. Lert, so the much larger "Meistersinger" crowd likewise kept all the boards warm during this brilliant scene. Alfred Kase was Sachs, Rapp was Pogner, Albert Kunze, Beckmesser; Possony, Kothner; Rudolf Jäger, Walther; Schönleber, David; Elly Gladitsch, Eva, and Lia Stadtegger, Magdalena. The voices were not quite so well warmed in as is usual at the fifth hour of this big opera, but the Walther and Beckmesser were at their best and the entire performance was enjoyable. Preceding the Schiller poem, Lohse had given a great rendition of Richard Wagner's "Kaisermarsch." The opera house interior was beautifully garlanded with roses along every balcony. During the intermission the public was not allowed use of the main foyer and promenade.

The Thomas Kirche, Johannis Kirche and Universitäts Kirche had special motet services. The Thomaner program included Bach's F major organ toccata, the Brahms "Fest und Gedenksprüche," Bach F major organ fugue and Mendelssohn's "Die Leipziger Schlacht." The work with orchestra on Sunday morning will be Mendelssohn's "Singet dem Herrn ein neues Lied." The Johannis Kirche, where lie the remains of John Sebastian Bach, gave "Der Herr ist der rechte Kriegsmann. Herr ist sein Name." The regular choral forces at Universitäts Kirche had the help of Concertmaster Wollgandt in a Bach adagio with organ, and soprano Aline Sanden in "Miriam's Siegesgesang," by Carl Reinecke. The service had further included Mendelssohn's "Richte mich Gott," Brahms' "Wo ist ein so herrlich Volk," Mendelssohn's "Lobet den Herrn, dass sein Volk frei ward," Organist Ernst Müller's own free festival improvisation, and Kremer's "Wir treten mit Beten." The director, Professor Hofmann had finely gauged this program for pure enjoyment besides a festival purpose. His choir sang the numbers in beautiful quality; great pleasure was had from Müller's skilled free improvisation, Wollgandt played Bach in fine spirit, as is his custom, and Aline Sanden's high voice sounded especially potent, yet warm and rich, in this large edifice. The church floor and galleries were crowded to capacity, and some hundreds had to be denied entrance.

The Concordia Male Chorus under W. Hänsel had recently given a jubilee program in the Zoological Garden and the concert was repeated in the Albert Halle, October 12. With Violinist Lotte Sitt and Baritone Alfred Kase assisting, there were choral works by Blumner, Grell, Neumann, Friedrich Hegar, F. H. Himmel, L. Andre and Weber. Kase gave war lieder by six composers. Fräulein Sitt played her father's own A minor "Concertstück" and the Vieuxtemps "Fantasie Appassionata." Thus accompanied by her father, Hans Sitt, the beautiful and potent instrument she played was made in 1867 by her grandfather, Anton Sitt, then a distinguished violin maker in Prague. Incidentally the artist's family connections further include the uncle, Anton Sitt, concertmaster at Helsingfors, and an aunt, recently deceased, formerly a solo member of the personnel at the Prague National Opera. Fräulein Sitt is a most vivacious player, who has acquired great facility, as she had plenty of opportunity to show in the above program. The male chorus sang in unusual vigor and great precision. Their giving of Hegar's "Totenvolk" and "1813," and Weber's "Lützow's wilde Jagd" was in much detail and impressive effects. A German people's battle song, by L. Andre, was dedicated to Clemens Thieme, the prime promoter of the monument just dedicated.

EUGENE E. SIMPSON.

Fritz Kreisler Coming.

Fritz Kreisler will give his first recital in New York in Carnegie Hall, Tuesday afternoon, November 18. It is several years since he has played publicly in this city except with orchestras, and the public is eager to hear him again. It was impossible, during his short stay in America a year ago to arrange a recital for him in New York.

Kreisler has prepared a characteristic program. He begins with a Bach suite and then devotes himself to a group of his favorite composers of the seventeenth and eighteenth centuries, Friedeman, Bach, Couperin, Pugnani, Corelli, Cartier and Tartini. The composers represented in his third group are Gluck, Schumann and Mozart. He will end the concert with his own "Caprice Viennois" and three caprices by Paganini.

Mary Garden Studied with De Trabadelo.

Mary Garden, who has just returned for her American season, has been spending the months of September and October in Paris, where, as is her annual custom, she studied with the well known specialist in voice production, Marquis de Trabadelo.

RUBINSTEIN CLUB EVENTS.

Lillian Blauvelt, the noted soprano; Ethel Leginska, pianist, and Alan MacWhirter, baritone, have been engaged for the first musicale of the New York Rubinstein Club at the Waldorf-Astoria, Saturday afternoon, November 15. According to the new prospectus it is announced that an American artist will appear at each concert of the Rubinstein Club during the autumn and winter. Mrs. William Rogers Chapman, president, states that this plan will be strictly adhered to. Mme. Blauvelt is the American artist of distinction who will appear at the first musicale. Mr. MacWhirter, a son of the Scottish painter and a pupil of Charles Santley, will make his initial bow in America on this occasion.

The program is arranged along the following lines:

Etude in C minor, op. 10.....	Chopin
Prelude in D flat.....	Chopin
Left hand study.....	Rubinstein
Ethel Leginska.	
Irish Folksongs—	
Little Mary Cassidy.....	Arranged by Arthur Somervell
Over Here.....	Arranged by Charles Wood
A Ballynure Ballad.....	Arranged by Herbert Hughes
Allan MacWhirter.	
Balattella (from Pagliacci).....	Leoncavallo
Mme. Blauvelt.	
La Campanella.....	Liszt
Ethel Leginska.	
Scotch Folksongs—	
Leegie Lindsay.....	Arranged by Malcolm Lawson
The Earl of Moray.....	Arranged by Malcolm Lawson
The Laird o' Cockpen.....	Arranged by Alfred Moffatt
Allan MacWhirter.	
Cherry Ripe.....	Horn
Air de Rodelinda.....	Handel
O wusst ich doch.....	Brahms
Will Niemand Singen.....	Hildach
Mme. Blauvelt.	
Arabesques on the Blue Danube Valse.....	Schulz-Evler
Ethel Leginska.	
Old English Folksongs—	
As I Walked Thro' the Meadows.....	Arranged by Cecil Sharp
The Foggy Dew.....	Arranged by Cecil Sharp
O Sally, My Dear.....	Arranged by Cecil Sharp
Allan MacWhirter.	
Bolero, Sicilian Vespers.....	Verdi
Mme. Blauvelt.	

The dates of the other Rubinstein Club musicales are Saturday afternoons, December 20, January 17, February 21, March 21 and April 18. The three evening concerts of the season will occur on Tuesdays, December 9, February 24 and April 21.

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In this pre-opera season at the Metropolitan, several of our kings and queens of opera doff their royal robes, and



HERBERT WITHERSPOON.

in the habiliments of mere man essay their vocal art in the field of concert and recital.

When Herbert Witherspoon stepped out upon the Aeolian Hall stage last Thursday afternoon, November 6, a large and expectant audience felt instinctively the musical treat about to be offered, for this popular basso of the Metropolitan Opera Company is decidedly not unknown to the New York musical public.

There is an ease, an abandon in Mr. Witherspoon's presentations—a certain feeling of at-home-ness, which instantly communicates itself to his audience, no matter in what language he sings, nor what the mood of the selection required. In his ability to make the rapid changes from the staidly serious to the subtly facetious, with apparently no effort, this artist excels as a "Stimmung" creator. And no better proof of this could be given than in the arrangement and delivery of Mr. Witherspoon's unusual and interesting program.

Clear, distinct enunciation, which in no way infringes upon the beauty of tonal quality, is likewise no small feature in this artist's success.

Part I of the program, as will be seen below, contained selections from three languages.

Part II included representative German numbers, varying in style from the Schubert beautiful "Nachtstück" and Löwe's "Die Oasis" to Schumann's "Der Contrabandist" and Brahms' "Tambourliedchen."

In Part III the curtain rose, as it were, upon an entirely different scene, when French compositions were in the fore. This opened with the cheery harvest song, "Chanson du Blé" (Massé), and contained a melodious "Rondel de l'Adieu," by Florida, composed for Mr. Witherspoon; a "Chanson Orientale" (Glazounow), with its truly Oriental atmosphere, and George's "Chanson Espagnole," which the audience insisted upon hearing again.

Old French, Old Irish and Old English songs were represented in part IV by "Le Beau Sejour," "Le Repos," "The Kerry Cow," with arrangement by C. Villiers Stanford; a delightful old Irish ballad, "Would God I Were the Tender Apple Blossom," and the Old English "The Twelve Days of Christmas," which required much skilful lingual manipulation.

To the serious student of vocal art, this recital of Mr. Witherspoon was a fine example of intelligent, scholarly interpretation, splendid breath control, excellent phrasing, and as heretofore alluded to of clear, distinct diction. Hans Morgenstern's accompaniment contributed largely

to the success of the afternoon's program. The following were the numbers:

Seligster Erquickungstag (from the cantata Wachet, betet)....	Bach
She Never Told Her Love	Haydn
Warnung	Mozart
Chanson Bachique (from Anacréon)	Grétry
Nachtstück	Schubert
Der Lindenbaum	Schubert
Der Spielmann	Schumann
Wer Machte Dich So Krank	Schumann
Alte Laute	Schumann
Der Contrabandist	Schumann
Die Oasis	Loewe
Mit Vierzig Jahren	Brahms
Tambourliedchen	Brahms
Chanson du Blé (from Les Saisons)	Massé
Rondel de l'Adieu (composed for Mr. Witherspoon)	Florida
Chanson Orientale	Glazounow
Chanson Espagnole	George
Le Beau Sejour	Old French
Le Repos	Old French
The Kerry Cow	Old Irish
Would God I Were the Tender Apple Blossom	Old Irish
The Twelve Days of Christmas	Old English

Manuscript Society Concert November 13.

The first private concert, to which admission will be by card only, of the twenty-fifth season of the Manuscript Society of New York, will take place Thursday evening, November 13, as usual at the National Arts Club, 119 East Nineteenth street. Considerable variety will be



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found in the following program, which contains solos and ensemble music, both vocal and instrumental:

Two Pieces for Piano (from Country Tales).....James P. Dunn
Dawn.
What the Wind Told the Swinging Gate.
The Composer.

Three Songs for Soprano.....John Adam Hugo
Song from the opera Laïa (Bell-Ranske), new.
When We Two Parted (Byron).
Kuss (Ruckert).

Tullik Bell-Ranske.
The composer at the piano.
Concertstück for piano, op. 7Hugo
The Composer.

Second piano, F. W. Riesberg.
Four Songs for BaritoneHugo
Die Zwei Raben (Fontane).
Ich will's dir nimmer sagen (Prutz).
When in Death I shall Calm Recline.
Meeting of the Waters.

Note.—The last two are Irish melodies, harmonized and provided with a violin obbligato by Mr. Hugo.
Hans Merx.
Violin obbligato, Roland Meyer.
The composer at the piano.

Song for SopranoLouis Lombard
Ave Maria
Harriet Barkley Riesberg.
Violin obbligato, Bessie Riesberg.

The second private meeting, Monday evening, December 8, will consist of a program of vocal and instrumental music, by Charles W. Cadman, who will be at the piano. Assisting artists, Lucille Roessing-Griffey, soprano; Mr. Shenk, baritone; a tenor, violinist, cellist, etc.

Oscar Seagle Discusses American Twang.

Oscar Seagle advances a unique theory that the nasal twang so much criticised in the American speaking voice is a help rather than a hindrance in developing the voice for singing. The resonance, the baritone explains, is already in the head, where it belongs. If the student begins with a throaty quality, the very first thing he has to do is to get rid of it, but the American rarely has that defect. So long as he talks through and not in his nose, as Mr. Seagle puts it, the American aspirant need not worry.

"Among my pupils in Paris are young men and women of various nationalities," said Mr. Seagle, who has returned to this country for the coming season, after ten years abroad. "Most of them are French, English, Germans and Americans. And the finest voices are those of the Americans. I don't say this because I am loyal to my own country—although I am—but because it is true. I have heard Monsieur de Reszke say so many times himself.

"Not only do they have splendid natural voices, but they are the best workers we have. The Americans will do anything, once you get them aroused. That takes time at first, for when he comes he generally hasn't the faintest conception of what he has to accomplish. But when you get him really awake his energy is superb.

"I suppose there are about 500 Americans studying singing in Paris now. Two-thirds of them are young women; one-third men. They come from all over the United States. California is especially represented. So is the South. And there is a decided difference between the voices from the various sections.

"Those from the South are softer and richer, like the Italian voices. Those from the North have more of that indefinable quality we call timbre. They have more 'drive' too. But when the Southern voice is properly developed, when the timbre it lacks is supplied, the result is a wonderful product. The California voice has something of both the Northern and the Southern qualities, with rather more of the latter."

Ottilie Metzger as Delilah.

One of the most lauded and most effective roles of Ottilie Metzger the noted German contralto, is that of Delilah, in Saint-Saëns' opera, "Samson and Delilah."



OTTILIE METZGER AS DELILAH.

Whoever has heard Mme. Metzger in the famous aria has never forgotten the impression. Great interest is being manifested by the leading orchestral and musical societies of this country in the forthcoming initial tour of the great contralto, which will be inaugurated early in February under M. H. Hanson's management.



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VIENNA OPENS ITS NEW CONCERT HALL.

Konzerthaus Inaugural a Brilliant Event, with Aged Emperor Present—Strauss' "Festival Prelude" Has First Hearing—Weingartner's Fiftieth Birthday to Be Celebrated—Puccini's "Girl" Has Vienna Premiere.

Vienna, October 25, 1913.

Our new Konzerthaus is open. On Sunday last, October 19, at 11 a. m., His Majesty, the Emperor, performed the ceremony of laying the last stone in the great concert hall in the presence of a brilliant and representative assembly, and attended the inaugural concert in the evening. Followed three other concerts on Monday, Tuesday and Wednesday respectively, and I despair of doing justice to the subject in the time and space at my disposal.

The wave of emotion—that sobbing uplift in the breast that comes to us all in moments of exaltation—which swept through the great hall when the aged Emperor entered, defies description. I have mentioned that the concert hall holds 2,030 odd persons, in addition to the huge amphitheatrical platform for 800 singers and 120 musicians, backed by an organ of eighty registers—the biggest in the world. On Sunday morning, however, not only the great hall, with its glittering assembly of the elect, but also the grand stairway was crowded to the uttermost by a double row that stretched far away to the main entrance. Eleven o'clock struck. From the stairway came a roar of cheering, then silence. The audience rose to its feet, all eyes turned to the door, and there, punctual to the minute, stood the Emperor. He stopped for an instant, dazzled and not a little moved, as well he might be, for in the midst of the dead silence Ferdinand Löwe raised his baton, and up rose the glorious challenge of the Austrian national anthem, a fruit of Haydn's genius. First came the choir, but then, at the second strophe the organ and orchestra

assisted with cataclysmal force, and finally the audience joined in with an imposing sea of sound.

The Emperor congratulated the conductor, Ferdinand Löwe, and praised the fine singing of his choir. "Your Majesty," answered the leader, "they sang well because they sang from their hearts." His Majesty also congratulated Dr. Botstiber, the general secretary of the Konzert-



BUST OF ANTON BRUCKNER IN THE VIENNA
STADT PARK.

haus, on his splendid organization and the success of the undertaking. He received this reply: "Sire, it was my life's work."

No less impressive and moving was the first inaugural concert, Sunday evening, October 19. It was indeed a happy thought to enlist the services of music's foremost living orator, Richard Strauss, and his work, the much discussed and eagerly awaited "Festival Prelude," if not entirely appropriate to the occasion or to the sound capacity of the hall, served at least as an imposing heraldic entry. The key of C major is a powerful weapon in itself, but in the hands of such a master of orchestration it proved absolutely dynamic. It was a fury of sound, thunderous, deafening. To mix metaphors, and really one's impressions were in a whirl, I can vaguely recall the sight of Löwe's wand darting and stabbing like the stings of an angry wasp—each stab produced a shriek—and the backs of the violinists swinging together in unison like those of a trained racing crew. Local critics profess to find in the E major continuation of the theme, an echo of Weber's jubilant soul, and a general confirmation of Strauss' latter day tendency toward melody in preference to polyphony. The prelude is symphonic in structure, gorgeous in tonal effect, and mighty, all too mighty, in

sound. Some one said: "A generalissimo's glittering full dress uniform without the general." I endorse nothing of that sort, and find in fact that there is musical thought in the work—a shade pompous, perhaps, but real thought. Again, in extenuation of defects that may later be forthcoming (or more apparent) it should not be forgotten how thankless a task it is to compose to order and that the composer had to be entreated repeatedly before he would undertake to do so.

After the "Prelude" followed by special wish a Bach number—I have forgotten which—and then Beethoven's ninth symphony. Ferdinand Löwe is one of the most sympathetic Beethoven conductors I have ever heard. I never shall forget those evenings: the huge choir and orchestra literally hanging on his every movement and leaping in response to his subtle call. It was a sight to see his lips unconsciously framing the words of the soloists and choir and it gave one a thrill to witness the ovation he received at the close of each concert, when choir and orchestra vied with the audience to do him honor. Leo Slezak and the other soloists—I appended the program last week—did splendid work, the tenor winning a deserved individual ovation for his finished vocal art and exceptional musicianship.

At the fourth and last of the inaugural concerts, the program was this:

Te Deum Anton Bruckner
Mass in E flat major for soloists, choir, orchestra and organ.
Rhapsody for alto voice, male choir and orchestra. Franz Schubert
Johannes Brahms
Overture to Meistersinger Richard Wagner

A rare feat, surely. The first two numbers sounded a note of religious consecration that pervaded the whole evening, and which even Wagner's ecstatic outburst of wonderful optimism could not quite dispel. The second number was peculiarly interesting as an instance of a work of outstanding merit by a master whose strength lies elsewhere, for no one will dispute that Schubert's genius, in common with that of—to quote a parallel instance, Mozart—reaches its height in secular music. The mass in E flat major is Schubert's swan song, as he outlived its production by only a few months. But for a marked weakness in the obligatory fugue in the "Sanctus" and a certain conventionality, a flatness in the treatment of the most thankless part of the liturgy, the "Credo," it is a composition of rare workmanship and inward beauty. Adrienne von Kraus-Osborne was heard to advantage in the third item on the program. Her phrasing was admirable and her tone full and round. Then came the whirlwind, Wagner's glowing prelude, and Herr Löwe fully deserved the storm of applause that broke out at the finish. He is to be congratulated heartily, as well as the splendid orchestra, soloists, and choir.

The third festival concert, which was given on Tuesday evening in the Kleiner Saal, was repeated on Thursday evening in order that those persons previously disappointed might have an opportunity of hearing Johannes Messchaert's exquisite voice in his lieder interpretations.

The current week included concerts by Julia Culp and Bronislaw Hubermann, both of which were unqualified successes, to houses in which every seat was sold.

I forgot to mention last week that Sunday, the 26th, is Felix Weingartner's fiftieth birthday. This will be celebrated with a jubilee performance of some Weingartner compositions in the great concert hall of the Musikvereins-haus, conducted by Weingartner himself with the collaboration of the Vienna Philharmonic Orchestra.

Puccini's opera, "The Girl of the Golden West," was performed for the first time in Vienna on Friday evening, October 24, at the Royal Opera. Puccini was present. His score reveals nothing new and nothing to surprise. He is the same old Puccini, infinitely more of a dramatist than a musician. The musical thought is wanting, and however well he may say a thing, the thought itself—the thing worth saying—is indispensable. True to the composer's predilection for broad effects and vivid treatment of a coarse canvas, the plot chosen is something between a cinematograph film and melodrama of the most undiluted persuasion. We have the familiar mining camp of the "Roaring Forties," gold fever, poker and sudden death. Minnie, the heroine, saves her robber lover, Dick Johnson, first from the sheriff, by winning a memorable game of poker, and then from the noose of Judge Lynch when all seems hopeless, and so forth. Special mention must be made of the fine singing of Alfred Piccaver as Dick Johnson. Herr Piccaver can act as well as sing, and he has learned not only to feel, but also to convey his emotion across the footlights.

Miss Trumbull's gifted pupil, Alexander Brailowsky, will appear at his own concert on November 9, an event

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"He perhaps combines to a higher degree all the qualities desired in a pianist than any other player now before the public."—*Globe*.

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that promises to be unusually interesting, in view of the artist's youth and other circumstances which shall be chronicled shortly.

Professor Leschetizky has been invested by the Czar with the Grand Cross of the Stanislaus Order.

Doris Barnett, pupil of Professor Godowsky, is at present in London, where she is playing at a series of concerts arranged for since last spring.

Verdi's "Aida" was splendidly given at the Royal Opera on Monday last, with William Miller as Radames.

The following operettas are to be produced for the first time here in the course of the next week: "The Poor Millionaire," by Josef Bauer; "Polish Blood," by Oscar Nedbal; "Lieutenant Gus," by Eysler; "The Night Express," by Leo Fall, and "The Fair Unknown," by Oscar Strauss.

FRANK ANGOLD.

CENTURY SUNDAY MUSIC.

Last Sunday evening's concert at the Century Opera House, New York, was as pronounced a success as each one of these concerts has proved to be since the beginning of the season. The orchestra's part of the program consisted of the overture from "Rienzi," "Peer Gynt" suite (Grieg), bacchanale from "Samson and Delilah" (Saint-Saëns), and "Pomp and Circumstance" (Elgar), all of which were excellently played, the orchestra showing improvement in its ensemble work, and the brass choir, which was at the beginning of the season rather harsh, now being much more satisfactory.

The vocal part of the program was too long to be given here in detail, but particular attention may be called to Gustaf Bergman's splendid rendition of the Othello death scene (Verdi). Mr. Bergman has been suffering from a cold, but has evidently quite recovered, and his splendid dramatic tenor voice and excellent interpretation were never better shown than on this occasion. Thomas Chalmers sang an aria from "Faust" and one from "The King of Lahore" (Massenet), giving great pleasure. Ivy Scott sang the bird song from "Pagliacci" (Leoncavallo) very effectively.

There were numerous changes on the printed program, Jayne Herbert being substituted for Walter Wheatley, Morgan Kingston singing an aria in substitution for a quartet from "Martha," and Mr. Chalmers taking the place of Alfred Kaufman. The program was evidently very much to the taste of the large audience, which was generous in its applause.

Corpus Christi Items.

Corpus Christi, Tex., October 28, 1913.

The musical season has opened and is in full swing in this progressive Texas city.

The Lyceum Course under the management of Miss Mettie Griffin has had the unqualified support of many people, who expect to enjoy each program.

The Harmony Club presented a program on October 13. All compositions were by American women composers. Mrs. Edwin Flato was hostess.

Mrs. Gibson Joiner has charge of the First Methodist Church choir, and has also booked a large vocal class.

The Corpus Christi Choral Society sang "Carmena," by H. Lane Wilson, and "The Lost Chord," Sullivan, recently. The occasion was the Texas State Federation of Woman's Clubs, held October 11-13 at the elegant new Methodist Church, just completed.

Gertrude Case's pupils gave an interesting piano recital on Saturday, October 25, at her studio on Mesquite street.

Mrs. Trask, a graduate of the New England Conservatory of Boston, has all her time filled for the season.

LUELLA GIBSON JOINER.

Manager Richardson Books John Finnegan.

John Finnegan, the noted Irish tenor, has a very busy season before him. In addition to a tour that has been arranged for him later on in the season, G. Dexter Richardson, his manager, has booked him with a number of prominent clubs, societies, etc., which include appearances in the following cities: In New York City, at the Hippodrome, on November 23; Brooklyn, Fourteenth Regiment, November 26; Paterson, N. J., December 1; Hoboken, N. J., December 7, and a tour through Maine with Lillian Blauvelt, prima donna soprano, from December 9 to 21. This brings him back to the metropolis just in time for Christmas rehearsals and festival services at the Cathedral, Fiftieth street and Fifth avenue.

Thompson's Splendid Reception in London.

If a full house on a rainy day, enthusiasm of an audience and many recalls are signs of success, then John Thompson, the young American pianist, should feel satisfied at his reception by an English audience. Mr. Thompson gave his first piano recital in Bechstein Hall, London, Tuesday, October 24.

English press opinions are appended below. Favorable comment on the pianist's Schumann playing in a city which claims Harold Bauer as her own product should be an especial occasion for pride.

On Tuesday, October 24, the American Ladies' Club tendered the pianist a reception.

After a second recital in London Mr. Thompson went to Berlin, where he appeared in recital on November 6, and will give a second, November 13.

These are the London press comments upon the first recital in that city:

The young American pianist who made his first appearance in London at Bechstein Hall yesterday afternoon is unlike a great number of his countrymen in the fact that he has pursued his musical studies entirely in his own country—to be precise, in Philadelphia. Technically, he is very accomplished. His performance of Liszt's fantasia on the theme B-A-C-H at the very beginning of the program left no doubt about his control of tone through the action of fingers and wrists. His musical treatment, too, was refined; he took no liberties and aimed at no superficial effects.—London Times.

He is certainly a pianist with remarkable technical dexterity. In his performance of a Liszt fantasia and fugue and of the "Waldstein" sonata he displayed a technical fluency and brilliancy of no mean order.—London Daily Express.

Mr. Thompson was most convincing when dealing with reflective pieces. In these he revealed a persuasive tone and a generally good style. The pianist was obliged to add to his program at the end.—London Morning Post.

His playing of Schumann's "Aufschwung" and "Ende vom Lied" was a real pleasure, and the rippling phrases of a toccatina by Henselt and the lightness of touch necessary for Mendelssohn's scherzo in E minor were salient features of his playing, which is always fresh and invigorating and animated with splendid vigor and fluency.—London Standard.

Mr. Thompson has a fine technique and a strong rich tone; his playing, too, has a good deal of warmth and intuition. He made an excellent start with Liszt's fugue on the name B-A-C-H, playing this with much brilliance and sense of effect. In the rest of his program Mr. Thompson also did some excellent work, notably in two Schumann pieces and a rigaudon of Rameau (arranged by Godowsky).—London Daily Chronicle.

At Bechstein Hall yesterday afternoon the favor of an English audience was claimed for the first time by John Thompson, an American pianist of more than ordinary distinction. In the opening part of his program Mr. Thompson quickly made it clear that technical problems had no terrors for him. His tone was finely graded and never forced, and every detail sounded as crisp and clear as could possibly be desired. He never condescended to be noisy, but his playing, though quite fluent and unaffected, was more notable for brilliance than for depth. Subsequently Mr. Thompson proved in some Schumann numbers that he aimed at something higher than the role of virtuoso.—London Globe.

He gave Liszt's fantasia and fugue on the theme B-A-C-H in a very virile manner. Later his performance of Beethoven's sonata was the means of displaying an unusual degree of careful phrasing.—London Pall Mall Gazette.

He has a finely polished technique and a pleasant touch that produces a charming tone, which, in spite of much strength of finger, he never forces.—London Daily Telegraph. (Advertisement.)

Leginska's Historical Program and Bookings.

Ethel Leginska, the distinguished pianist, will give a somewhat unusual program at Aeolian Hall, New York, Thursday afternoon, December 11, 1913. Among the numbers on the program will be one by Bach (1685), and

pieces by different composers up to Debussy, showing the progress in piano compositions. Music lovers who did not hear this artist at her debut in January will now have the opportunity.

Some of the dates booked for Miss Leginska are as follows: Concert for the Russian Jews, November 2; recital at the Parish House, Glens Falls, November 11; with the German Club, Cleveland, November 23; private recital in Toronto, November 26; at the Tuesday Salon, New York, December 2; with the Syracuse Arts Club, December 4; recital at Aeolian Hall, New York, December 11; charity concert at the Plaza Hotel, New York, December 15; concert at Massey Hall, Toronto, January 6; recital, Boston, for the Harvard Musical Association, January 16; recital at Abbott Academy, Andover, Mass., January 17; concert with the German Liederkrans, New York City, February 7, and an appearance with the Rubinstein Club, New York City.

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AMERICAN GIRL MAKES PARIS OPERATIC DEBUT.

May Esther Peterson, a De Reszke Pupil, Appears in "Lakme"—Famous Baseball Player Who Sings—"Flying Dutchman" Score at Opéra Library—Activity of Solo Artists and Teachers—A Fling at Tenors.

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beaumarchais, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, October 28, 1913.

The most interesting event of the week for the American musical colony was the Paris debut of one of Jean de Reszke's pupils, May Esther Peterson, who appeared last



Photo by H. C. Ellis, Paris.
PARIS STUDIO OF MR. AND MRS. A. J. GOODRICH.

Wednesday evening at the Gaiete Lyrique in the title part of Delibes' "Lakme." It was a complete success and redounded greatly to the credit of both Miss Peterson and her famous teacher. She has a very pure, clear, sympathetic soprano voice and her vocalization is excellent in every respect. Miss Peterson was recalled several times at the end of each act, and the famous "Bell Song," with its vocal fireworks and high E at the end, was so capitally



FLORENT SCHMITT.
(From "La Critique Musicale.")

done that it was at once redemanded, and the fine duet at the end of the first act as well. The part of Lakme does not call for any great display of dramatic temperament, to be sure, but Miss Peterson's acting throughout was absolutely competent and not at all like the work of a debutante. Although it was her first appearance on the stage in Paris, she has sung the role several times in the French Provincial opera houses, and the experience gained there stood her in good stead. Altogether it was an extremely successful debut and one promising much for the future. She is to sing the role several time more at the same house and I understand that it is not unlikely that she may be-

come a member of the company at the Gaiete Lyrique for this season, appearing in her other roles as well.

As this was the first production which I had seen at this municipal opera house for popular operas, where the highest priced seat costs less than \$1.50, I was interested in the evening as a whole. The standard of the whole thing was very good. The other singers, though not up to Miss Peterson's level, were reasonably competent, except the baritone, M. Ghasne, of the Opera Comique, who, it is to be hoped, sings better on his native heath than at the Gaiete Lyrique. The orchestra was excellent and very capably directed by A. Amalou. The house—it is regularly sold out for days in advance—was full and the audience extremely attentive and appreciative. Delibes' music, charming as many of the numbers are, sounds pretty old fashioned already, being, as a matter of fact, thirty years old this year.

Arthur Shattuck is one of those progressive pianists who is not afraid to put novelties by contemporary composers on his program. On the list which he is to play at his opening recital of the season at the Salle des Agriculteurs on November 6, there is a sonatina by Reynaldo Hahn (in a group with Bach-Liszt and Beethoven!), Ignaz Friedmann's "Tabatière a Musique" and a scherzo by Sidney Rosenbloom.

The first novelty of the season at the Theatre des Champs Elysées was "Les Trois Marques," lyric drama in four acts, by Charles Mère, music by Isidore de Lara, produced last Friday evening. Be this statement sufficient for the present moment. If this opera turns out to be a success and overlives the conventional first eight or ten performances, we will review it later. If it does not, what interest has it for the general musical reading public, for whom one is writing?

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as Sammy Strang, formerly of the New York Giant baseball team, gets through coaching the baseball nine at West Point, he comes over here and begins studying singing again with Charles Bowes. His voice is every bit as good as his throwing arm used to be, too, and he has learned a great deal about singing. When I have had an opportunity to hear Mr. Nicklin before an audience, I shall write more about him. Among other students at Mr. Bowes' studio this winter are Natalie Gaskin, who is with him for the third season. C. A. Inglis, of Chicago, has also begun study there.

Yvette Guilbert began the series of evenings of old French music and poetry, which were mentioned in last week's letter, on Wednesday evening at the Salle Gaveau. My representative, a native born Parisian, who undoubtedly understood the thing much better than I should have, tells me that she is still the eternal Yvette with all the old charm of her art, though the voice is no more in its pristine condition. Her assisting artists and her program were both very mixed as to quality. Jan Reder, a good baritone, who sang some "Chansons a boire et a manger," was the honorable exception.

Mme. Fitz-Randolph, whose pleasant studio in Neuilly is the center of a large musical circle, numbers among her pupils this season Caroline Svendsen Sauers, a niece of Christian Svendsen, the composer. Other pupils, newly enrolled, are: Ada Hitchcock, of Middletown, Conn.; Muriel Oaks, of Greenwich, Conn.; Mary Snyder, Bethlehem, Pa.; Dorothy Steele, Norwich, Conn., and Mary Dawes, of London, England.

Thuel Burnham is regularly continuing the Sunday afternoon series of informal piano recitals which took place at his studio all the past summer. Last Sunday he gave a MacDowell program, playing the "Sonata Tragica" and a number of the smaller pieces, all being in preparation for his coming tour, for which he leaves here about Christmas. Two pupils of Mr. Burnham's, Addie Givens Wynne and Marguerite Kraeger, both of Kansas City, will give recitals here during the season.

An important new addition to the library of the Opera is the printed score of "The Flying Dutchman" containing the French text written in red ink by Wagner himself, with the necessary changes in the vocal parts, where the syllabic differences between the French and German text made changes necessary and also with several changes in the orchestral score, which had evidently seemed improvements to Wagner after having heard his own score played. There are also parts where the French text is in the handwriting of Charles Nuitter, who assisted Wagner in preparing the French version. Wagner has some very interesting things to say in his "My Life" concerning this collaboration, if I remember aright, not at all flattering to M. Nuitter.

Arnolde Stephenson, the American soprano, will take part during November in a series of twelve ensemble recitals in Brussels, Liege, The Hague, Rotterdam, Amsterdam and other important Belgian and Dutch cities, together with Henri Erique, the English tenor, and R. E. Schmitz, conductor of the Orchestre Schmitz, pianist and accompanist. Miss Stephenson will sing two groups of songs at each recital and the choice which she has made well illustrates what a thorough command of the entire field of song literature she has, including, as it does, compositions from Carissimi, Beethoven, Brahms, Schubert, Franck, Debussy, Moussorgsky, Handel, Schubert, and a number of modern Russian songs.

Richard Northcott, the well known English writer on subjects of musical history, has been kind enough to send me his new booklet on "Parsifal," which he himself describes as "the story of 'Parsifal' told in simple language, some notes on its compositions, a bibliography, a record of its first representations in Europe and America and a list of historic performances of Wagner's other operas." It is an excellent work for the layman who is going to be immersed in the "Parsifal" deluge which is due January 1, and it is an invaluable book of reference for the critic, the statistics having been very carefully and accurately compiled. The publisher is Percy Findley, London.

Mrs. Lawrence Townsend, of Washington, who will soon return to America for the winter season, gave a tea one

afternoon last week at which Arthur Alexander, tenor, sang a short impromptu program of songs to his own accompaniment. The guest of honor was the Grand Duchess of Mecklenburg-Schwerin, mother of the Crown Princess of Germany, and among the other guests invited to hear Mr. Alexander were Mrs. Potter Palmer and Mrs. Belmont.

Most of the orchestral conductors are "playing safe" next week, the only novelties being those which will be offered at the concert of the Société des Nouveaux Concerts, where a number of composition of the modern Spanish school will be heard under the direction of E. F. Arbos, of Madrid. The works to be given are as follows: "La Procession del Procio," J. Turina; "Guajiras" and "Tango" (even here!), Arbos; "La Divina Comedia," Conrado del Campo; "El Puerto et Evocation," I. Albeniz, all for the first time at Paris; also the "Catalonia," of Albaniz, which has already been played here.

Tina Lerner, the capital Russian pianist, will make her first Paris appearance this season on November 23 at the



STATUE OF RABELAIS, CHINON, FRANCE.
From the Theosophical Path.

Lamoureux Concerts, Chevillard directing. She will give a recital at the Salle Gaveau on January 22 and another in April, just before her extended tour in Spain and Portugal. Miss Lerner is as much of a favorite here as in America, which is saying quite a good deal.

Mrs. A. J. Goodrich, who makes a specialty of teaching children not only how to play the piano well, but what music really is—quite a different thing—is already very busy, though the season is hardly started as yet. Mr. and Mrs. Goodrich have a charming studio at their apartment in the Avenue Victor Hugo, filled with souvenirs of their many musical friends and of their interesting and varied summer travels.

Going into the studio of Marquis de Trabadelo the other day I met the well known tenor, Charles Dalmores, just coming out from his daily lesson. As Mary Garden and Geraldine Farrar are also annual pilgrims to the studio of the Marquis, it seems as if the opera singers had a great deal of confidence in his ability as a specialist in voice production.

Byron Hagel sat in the office armchair. "It has always been my ambition," said he, flicking off his cigarette ash, "to sing the role of Nilakantha in 'Lakme'."

"A strange ambition!" said I. "In the first place you are not a singer, and in the second, it is a pretty ordinary sort of a part. Why?"

"Because," replied he, "Nilakantha is allowed the inestimable privilege of stabbing an opera tenor in full career."

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Spalding Applauded by The Hague Public.

Albert Spalding, the American violinist, resumed his triumphs in The Hague recently. The following press comments emphasize the "spotless playing," "an elegantly developed technic," that he has become "richer in temperament," with "real strength and convincing power," and that "his art of interpretation has become still riper" and "his technic even more finished" since his appearance in that city less than a year ago.

Particular mention is made of the "note personnelle" in his own compositions:

Less than a year ago the American violinist, Albert Spalding, presented himself to The Hague public and immediately gained their admiration. His elegant playing, based on an elegantly developed technic, left no doubt in one's mind that although one always felt his power of virtuosity actually today this power seems greater than ever. Spalding also demonstrated last evening that he need fear no difficulties whatsoever. Whether it was a modern or classic master he had to present, it all sounded as easy as child's play to him. Spalding's program was in the first part devoted to Tartini and Bach. In the "Trille du Diable" one is more impressed by the virtuosity, especially in regard to the trills, as they were supposed to have been played when the devil appeared to Tartini in his dreams, Spalding trilled up and down, so that it became a sheer delight. Not only in the trills, however, but in what came before or after them. It was what one could safely call spotless playing. Neither the perfection of technic nor the tonal beauty were in the least neglected, no matter what the difficulties. The suite of Bach was played in a masterly way, and this was an entirely different problem for the artist, especially as regards interpretation. In this regard Spalding revealed himself in a very favorable light. The full measure of his great violin talent we were allowed to enjoy after the intermission, when he gave a few lighter pieces in the very best style. Two of his own compositions were far from uninteresting. The first, "Musical Period II," a fine mood picture of rather melancholy character, and the second, a scherzo giocoso, here and there very original in harmony, with highly dangerous but well placed double stopping. Finally the Wagner-Wilhelmj "Preislied," from "Die Meistersinger," and his own arrangement of Paganini's "La Campanella," which Spalding seems evidently not to have found difficult enough in the original. Double harmonics flew out of the violin as if they were a couple of little whistling birds. Encores were, of course, demanded to which Spalding graciously responded. A great deal of the success is merited by the accompanist, André Benoist, who did his share of the work with fine discretion and understanding.—Nieuwe Rotterdamse Courant, The Hague, October 25, 1913.

After what we wrote about Albert Spalding we can afford to be brief this time. We will simply observe that his art of interpretation has become still riper, his tone deeper and warmer, his technic even more finished, if that were possible. His performance of Tartini's "Trille du Diable" was a masterpiece of violin art. Several manuscripts and small violin numbers he played with much taste, feeling and nobility of style. That he is a serious musician shows itself in the fact that he never plays mediocre music. The suite of Bach also was very beautifully played. Also as composer, Spalding shows what he really is: tasteful, never ordinary, musical, but especially violinist. Spalding, who was accompanied splendidly by André Benoist, played as an encore Kreisler's "Liebesfreud" after stormy demands.—Nieuwe Courant, The Hague, October 25, 1913.

To the opinion we gave last season of Albert Spalding we have but little to add and nothing to revise. He began the program with Tartini's "Le Trille du Diable" and Bach's suite in E major. That was Bach playing! Clear to the very depths, alive and luminous, a rhythmic and melodic feast of self contained melody. No more tone given than the beauties of the light and transparent sonata in E major could stand, but more than enough. Spalding is now, on the whole, richer in temperament than last year, and thus this young man arrives at real strength and convincing power and reveals to us a full and noble taste. It is a pleasure to the eye to see how he uses his bow. Nothing ostentatious in his bearing! Besides his undoubted musicianship, his technic is entirely free from tricks and splendid. He never lets his right hand know what his left hand does, that is to say, one does not interfere with the other, and each one does what it pleases. His playing of octaves, thirds, tenths and sixths is simply amazing, as demonstrated in his arrangement of Paganini's "La Campanella" and Schumann's "Am Springbrunnen." It was a pleasant surprise to make the acquaintance of Spalding as composer—a "Musical Period II" and a scherzo giocoso. In the latter he is a little too long perhaps in his search after interesting harmonies; in the first one, however, he was more natural, and in both one heard distinctly a "note personnelle."—The Hague Het Vaderland, October 25, 1913. (Advertisement.)

Fionzaley Quartet's First New York Concert.

The Fionzaley Quartet will give the first concert of its Aeolian Hall series on Monday evening, December 1. The program will include quartets of Schubert, Moor and Haydn.

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Kansas City, Mo., November 3, 1913.

The second concert of the Fritschy series took place last Tuesday afternoon, October 28, when Kansas City heard for the first time the great baritone Pasquale Amato. The fame of his marvelous voice had long preceded his appearance. Not in recent memory has a song recital been anticipated with such expectation. It was a delight to hear Amato's beautiful voice, under such masterful control as was evidenced in the Italian songs. The charming reading of the Haydn sonata for the piano, by G. Bamboscheck, was a relief from the ultra modern piano music many accompanists essay. The program follows:

Piano solo, sonata	Haydn
G. Bamboscheck.	
Winterreise	Schubert
Wasserflut.	
Der sturmerische Morgen.	
Das Wirtshaus.	
Schwanengesang	Schubert
Liebesbotschaft.	
Am Meer.	
Der Doppelgänger.	
From Boris Godunoff	Moussorgsky
Song of Varlaam.	
Aria of Boris.	
Hopak (Russian dance)	Moussorgsky
Dichterliebe	Schumann
Im wunderschönen Monat Mai.	
Aus meinen Traenen sprissen.	
Die Rose, Die Lilie, Die Taube.	
Wen ich in Dein Augen seh'.	
Mryten	Schumann
Widmung	
Du bist wie eine Blume.	
Wanderlied	Schumann
Eighteenth Century Bergerettes	Weckerlin
Bergere Legere.	
Jeunes Fillettes.	
Ma Mie Lisette	Burgmein
Aria—Largo al Factotum (from Barber of Seville)	Rossini
Pasquale Amato.	
Romance sans paroles—Mignon	Rebikoff
Mr. Bamboscheck.	
Old Italian Songs—	
Intorno all'idol mio	Cesti
Lasciatemi morire	Monteverde
Danza, danza, fanciulla	Durante
Damnation of Faust	Berlioz
Su queste Rose.	
Che' fai tu qui.	
Morgen	R. Strauss
Traum durch die Dämmerung.	
Cecilie.	
Prologue (from Pagliacci)	Leoncavallo
Pasquale Amato.	

A large audience greeted William A. Bunsen, violinist, in his first public concert here, at the Casino, last Thursday evening, October 30. Mr. Bunsen comes direct from seven years' study, teaching and concert playing in Germany. His playing revealed a musician of breadth and talent. The interpretation of the concerto in D minor by Bruch was especially noteworthy, revealing the industrious student who gives heed to the best traditions of German violin playing. Other violin numbers were air for G string (Bach), "Ave Marie" (Schubert-Wilhelmj), "Spanish Dance" (Sarasate), "Hungarian Dances" (Brahms-Joachim). Mr. Bunsen was assisted by Ina Few Longfellow, soprano; Franklyn Hunt, baritone; Anna St. John, pianist; Clara Crangle, accompanist. Mr. Hunt's singing of Macauley's "If I Were King" was a pleasure to hear.

The Music Department of the School of Fine Arts of the University of Kansas is opening up the year's work auspiciously. Dean Skilton has engaged for a series of three concerts Mr. and Mrs. Ongawa in a Japanese song recital, Otto Meyer in a violin recital, and Henriot Levy in a piano recital. At the first faculty concert of the year original compositions were presented in a "Transcription of Weber's 'Moto Perpetuo' for piano, by Carl Preyer, and an "Impromptu" for violin by Dean Skilton, played by Wort S. Morse. October 28 Dean Skilton gave a recital on the fine organ in Fraser Hall. His program included Koch's prelude and fugue on the name B-A-C-H, and some short numbers.

The music clubs of the city are getting down to real work, as is evidenced by the following programs given by the music department of the Athenæum and the Kansas City Musical Club. This week the following is the program for the Kansas City Musical Club: Sarabande (Bach), finale from sonata, op. 10, No. 1 (Beethoven), "Ungarische" (Macdowell), Cora Lyman; "My Heart Ever Faithful" (Bach), Mrs. Raymond Havens; "With Verdure Clad" (Haydn), Mrs. C. G. Heydon; "I Will Lay Me Down in Peace" (Dudley Buck), Mrs. Maclay Lyon; "La Folia" (Corelli), romanza in G major (Beethoven), canzonetta (Herbert), Mrs. Stewart C. Forbes; "Pur

diciesti" (Lotti), Eleanor Beardsley; "Voi che sapete" (Mozart), Bessie Gaffney; "Bird Song" (Leoncavallo), Eleanor Beardsley; sonata (Scarlatti), scherzo from sonata, op. 31, No. 3 (Beethoven), scherzo (Ernest Hutcheson), Ida Simmons; "Charmant Papillon" (Andri Campra), "Aus meinen grossen Schmerzen" (Franz), "Tell Me No More" (Cadman), Mrs. G. S. Hickman; concerto (A. Vivaldi), violins, Mrs. Forbes, Mrs. Craven, Miss LaQuay, piano, Miss Boulter; larghetto (Mozart), allegro comodo (Carl Bohm), violins, Mrs. Forbes, Mrs. Craven, Miss Brooks, Miss LaQuay.

The subject for the Athenæum program was "Rubinstein" and comprised the following selections, all by Rubinstein: Polka, op. 82, No. 7, "Trot de Cavaleri," Mrs. Fred Clarke and Nita Locke; valse, op. 82, No. 5, Maude Armstrong; etude on false notes, Alice Leonard; vocal, "The Asra," "Shyly Sweet My Heart Entreat," Mrs. F. A. Sherburne; etude in E, op. 26, Martha Wittamore; "Kamennoi Ostrow," Mrs. Harold van Stoltzfus; concerto in D minor, Mrs. G. Lake and Mrs. G. G. Walker.

Geraldine Shepard, one of the younger pianists here, was heard in her third public recital Monday evening, November 3. Miss Shepard gave evidence of great talent and unusual power of concentration for one so young, handling the difficult program which is appended entirely from memory: "Italian" concerto (Bach); sonata, op. 31, No. 3 (Beethoven); præludium, op. 10 (MacDowell); "Moment Musical," op. 7 (Moszkowski); "Caprice Espagnol" (Moszkowski); concert etudes, op. 35 (Chaminade); No. 3, "Spinning Song"; No. 6, tarantelle.

GENEVE LICHTENWALTER.

Ossip Gabrilowitch's Plans.

The first appearance this season of the brilliant pianist, Ossip Gabrilowitch, was at the Philharmonic concert in Berlin on October 27, when he played the Beethoven-Chopin E minor concerto, Arthur Nikisch directing. In Munich he will give three recitals, besides playing the Beethoven "Emperor" concerto at one of the Akademie concerts under Bruno Walter. On November 5 he again played with Nikisch in Hamburg, and during the season will appear as recitalist or with orchestra in nearly all of the principal German cities. In January he will play



OSSIP GABRILOWITCH.

several times in Bucharest, and in February make a tour of Italy. In April and May it is probable that he will give the historical series, "The Development of the Piano Concerto" (which was so well received in Berlin and Munich last season), in Paris and possibly in London as well.

Easley-Rogers Song Recital.

A song recital will be given in Acolian Hall, New York, Thursday afternoon, November 20, by Donna Easley, soprano, assisted by Francis Rogers, baritone. Miss Easley will sing an aria from "Lucia," songs of Grieg, Mozart, Schumann, and Donizetti, and a group of English songs. Mr. Rogers' numbers will include an Italian group, several French and German selections, and a group of songs in English by Hahn, Kramer, and Spross.

Lina Cavalieri has been singing at San Sebastiano in Spain.

Florence Hinkle's New York Encomiums.

In a comparatively short time Florence Hinkle has become one of this country's leading concert sopranos. A naturally beautiful voice, excellent judgment, exceptional musicianship and a winning personality have been the happy combination which has brought success to this soprano.

Some of Miss Hinkle's press tributes in reference to her recent New York Aeolian Hall recital are herewith appended. These bear eloquent testimony to the fine achievements attained by this artist, who also won a pronounced success at the 1913 Worcester Festival:

Miss Hinkle's voice and method have before now won and deserved admiration, and they deserved it anew in their application to the music of this program. Her enunciation was especially good in her German and English songs.—New York Times.

Most of her work in this city has been in oratorios, and her program last evening proved her familiarity with other styles of musical composition and her ability at interpretation.—New York American.

Miss Hinkle disclosed freedom in vocal skill in a manner that imparted to her delivery the dignity of style so significant in the rendering of classic models of song.—Brooklyn (N. Y.) Citizen.

Miss Hinkle has a voice of unusual purity, warmth and beauty, with high tones of extraordinary quality, a well nigh perfect scale and one of the smoothest methods of singing before the public to-day. Her diction in English, French, German and Italian was clear and absolutely unaffected by tone, range or anything else. Her selections were those of a musician and an artist devoted more to the art than to effects.—Evening Mail (New York).

The evening audience welcomed Florence Hinkle, who has stepped to the front among the number, never large, of this country's favorite concert sopranos. Miss Hinkle's smooth, even voice was exhibited in classical airs of Handel, Haydn and Purcell. There were modern French songs of Massenet, Paulin and Fourdrain, and English by Walter Rummel and Sidney Homer. A vein of humor was shown in old Irish ballads at the close. The accompanist was Hans Morgenstern, of the opera.—Evening Sun (New York).

She was in lovely voice and she showed her art at its best, her phrasing being especially worthy. Her best numbers were Schubert's "Frühlingsglaube," Liszt's "O Komm im Traum," Massenet's "Mireille," and the old Irish air, "The Falling Star." By turns Miss Hinkle was brilliant, poetic and dramatic, and always she was interesting.—Evening World (New York).

With a splendid selection of songs and a soprano voice that justifies the most favorable comment, Florence Hinkle gave at Aeolian Hall last night a four part program of old classical airs, classical German songs, modern French songs and songs in English, and a good sized audience generously indicated its delight. Miss Hinkle at all times sang with a wealth of tone, clearness of enunciation and the best of judgment.—Evening Telegram (New York).



FLORENCE HINKLE.

Miss Hinkle has one of the most beautiful voices heard in concert or opera. Her tones last night, even in the intensive ensembles of a loud chorus and orchestra, retained their edgeless mellowness and purity. Her musicianship ranks with the tonal beauty of her voice, and her contribution to the evening's pleasure was a generous one.—Worcester Daily Telegram. (Advertisement.)

Cadman Trio for New York.

Charles Wakefield Cadman will be in New York from December 5 to December 9, on which occasion he is to appear with the Mozart Society (December 6) and the Manuscript Society (December 8). Mr. Cadman will play his new trio in D major for violin, cello, and piano. It was heard not long ago in Minneapolis and the public ap-

plauded it, while the critics gave the work enthusiastic notices.

In New York Mr. Cadman has been known almost entirely as a writer of songs and ballads, and it will be interesting to hear him as a creator of a composition in the larger form.

NEW HAVEN SYMPHONY ORCHESTRA BRINGS OUT NEW DELIUS NOVELTY.

"In a Summer Garden" Heard for First Time in This Country—Sousa Pays Welcome Visit—Other Concerts.

New Haven, Conn., November 4, 1913.

The first of the series of five concerts by the New Haven Symphony Orchestra at Woolsey Hall yesterday afternoon met with marked success. Apparently the subscribers' list is larger than ever before and the excellence of the program and its performance augurs well for the coming season. The Saint-Saëns, a minor symphony, showed that much attention had been given to detail, and "The Flying Dutchman" overture with its dashing climaxes was never better done locally. A novelty was "In a Summer Garden." Perhaps I should say an oddity. It is a sort of symphonic poem written by Frederick Delius, who was born in England, studied much in Germany, and now resides in France. Professor Parker brought the work back with him and its first public rendition in America occurred yesterday. Its oddity lies in its peculiar construction and instrumentation and almost indescribable intermingling and overlapping of melodies. That Delius is a master in orchestral coloring and peculiar effects there is no doubt. As played yesterday there is much in it to commend. Herbert Witherspoon was the soloist. He sang with dramatic eloquence Chadwick's "Lochinvar," also "In Questa Tomba" (Beethoven), and a madrigal by P. Florida. He was warmly received and answered several recalls.

Two concerts were recently given at the armory by the United States Marine Band of Washington.

The De Koven Opera Company, with Bessie Abbott and Jefferson de Angelis, then visited us, two performances of the old time favorite, "Rob Roy," being sung and staged satisfactorily. The organization is above the average.

The famous Sousa and His Band found two very large audiences to greet them at Woolsey Hall, Saturday. The programs are now of a serious character. Each number was received with evident approval, and encore after encore, including a number of the Yale songs, etc., were willingly given. The popular soloists were Virginia Root, soprano; Margel Gluck, violinist, and Herbert L. Clark, cornetist.

The first of the season's expositions by Arthur Whiting was given under the auspices of Yale University, Monday evening. He played the harpsichord and was assisted by George Barrere, flute; Samuel Gardner, first violin; Robert Thedt, second violin; Otto K. Schill, viola, and Horace Britt, cello. The selections were entirely from Johann Sebastian Bach.

E. A. LEOPOLD.

Those Prizes.

CHICAGO, November 5, 1913.

To the Musical Courier:

I note with pleasure in the North American Review (November, 1913) Lawrence Gilman's praise of the efforts of the Century Opera Company in New York. He deplores the poor translation and writes it meant nothing to him being given in English. That the translation is poor, is pitiful, for our language can furnish an adequate translation of anything worth this effort. If Mr. Gilman knows German, he must not, however, forget the audience—at large, in America—does not, and until we have our vocal music in all branches in the vernacular we continue to stifle our musical art as well as being unjust to our composers and public. The National Federation of Musical Clubs makes a wise statement, in reference to the large prize offered for an American opera, namely: "The prize will not be given if a worthy opera is not presented."

How much wiser (and kinder to the American composer) the Metropolitan prize would have been, if "Mona" did not prove worthy of the prize, not to have given it, thus sparing its damnation and the composer's feelings.

Throwing prizes around is not going to stimulate anything if the works do not deserve the reward. The Nobel Prize is admirable, in not being offered for a given object, but being there, at hand, to give, after work of distinction has been produced.

E. E. F.

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MÉRŐ'S AUSPICIOUS START.

Hungarian Pianist Begins Her Tour with Four New England Appearances That Inspire Critics to Superlative Praise.

It is scarcely four years ago that Yolanda Méré was first introduced to the concert goers and music loving public of this country. In that short space of time she has been heard in nearly every one of the larger cities of the Union, and the unanimous note of approval which her art evoked from both the public and the critics, has stamped her as one of the best pianists of her sex today. Indeed the frequency with which the reviewers in the press have compared her style, temperament, virility and technic to Teresa Carreño as she used to be in her halcyon days, leaves no room for doubt, that although nearly thirty-five years her junior, in Yolanda Méré, Hungary has given to the world another talent sure of international fame.

But it is not alone by comparison that this young artist shines; it is as well by reason of her own individuality, her deep intelligence and her thorough musicianship. She captivates her audiences from the moment of her entry



YOLANDA MERO.

upon the stage, and her engaging personality adds not a little to the magnetic charm with which she fascinates her hearers.

It is therefore not surprising that in her opening concerts in New England (being the first of a series of four arranged by Albert Steinert in Worcester, Portland, Me.; Providence and Springfield) she again drew forth salvos of enthusiastic praise from the critics. The Worcester Evening Gazette, for instance, says in part: "Her playing can always be classified with one word, superb," and later on, "She is one of the best concert pianists before the public today"; and this is followed by the Worcester Daily Telegram, which affirms that "her style is distinguished for command of what musicians call tone color, and also for mental dignity and artistic power," and further, "Her splendid technic and the expression with which she played the difficult numbers, won for her instant and enthusiastic recognition from the audience."

The same kind of encomiums come from the press of Portland. Commenting upon the concert there the Daily Press remarks:

Her performance was so magnetic, so superb as far as technical accomplishment goes, that she carries all before her. She is undeniably dramatic, getting a splendor and power of tone that stir and thrill one most pleasurably, and then again she makes her readings poetic and fanciful, or full of color and romance, with tone painting that includes all the subtleties and nuances of color and shade.

In dissecting her program the Portland Evening Express and Advertiser says:

In the Chopin numbers she rose to great heights, giving to each tone its full beauty and showing unquestioned technical achievement. It is not recalled when a pianist has created more of a furor here than this charming and gifted young foreigner, and the audience greeted her effusively and demanded recall after recall.

On the third concert held in Providence, one again finds that unanimity of critical expression which is always inspired by Mme. Méré's art. So the Providence Journal avers that "Mme. Méré's inimitable use of nuance and rubato and her wealth of imagination produce an effect that must be heard to be appreciated," and the Evening Tribune of the same city states, "The masculinity of her

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playing seems to surpass that of almost any pianist of her sex and her marvelous technic is a constant wonder."

No less enthusiastic were the audiences and critics of Springfield. The Union said: "So full of life is this young pianist that she had captivated her audience before having played a single note." The Daily News claims that "She plays Chopin as if inspired and her inspiration is never at fault." All of which is confirmed by the Daily Republican, "She is one of the born players of Chopin, but her range is extraordinarily wide," and again, "She is one of the very greatest of the pianists before the public." (Advertisement.)

OMAHA TO BE VISITED BY CANADIAN GRAND OPERA CO.

Two Performances Announced for Next Spring—Tuesday
Musical Club Opens Its Season.

Omaha, Neb., November 4, 1913.

A recent announcement brings the welcome news that the National Opera Company of Canada will play an engagement in this city early next spring. Lucius Pryor has assumed the local management of the undertaking, and has signed a contract which provides for two appearances of the Montreal company, in the first of which Marie Rappold will probably appear as Gioconda. The second evening will bring a performance either of "Otello," with Slezak in the title role, or of "Samson and Delilah," with Gerville-Reache as the main attraction. The contract calls for a complete orchestra and a large chorus, as well as the entire corps de ballet. The performances will take place at the auditorium, March 23 and 24.

The Tuesday Morning Musical Club opened the season this afternoon with a song recital given by the popular local contralto, Mabelle Crawford-Welpton, at the home of the president of the club, Mrs. Chas. T. Kountze. The calendar of the club promises a very instructive and entertaining season.

Martin W. Bush gave his annual piano recital last Thursday evening at the First Baptist Church, at which time the following numbers were performed: Variations and fugue on a theme by Handel, Brahms; sonata in F sharp minor, op. 11, Schumann; Canzonetta del Salvatore Rosa, transcription of Franz's song, "Der Bote," Mephisto-Walzer (Sposalizio), Liszt. Mr. Bush has made for himself an enviable place in the musical life of the city, and his recitals are expectantly awaited by an always increasing number of admirers. On the occasion in question the player again demonstrated his many admirable qualities, and aroused generous rounds of applause.

Mr. and Mrs. Thomas J. Kelly will give their program of folksongs at Lincoln, Neb., on the evening of November 11. Jean P. Duffield will act as accompanist.

On the same evening a musicale will be given at the home of Mrs. J. M. Metcalf, of this city. Mary Münchhoff, soprano, and Bella Robinson, pianist, will be the participating artists.

The Creighton University Glee Club is busily engaged rehearsing Dudley Buck's cantata, "Paul Revere's Ride," which work it hopes to give, accompanied by the Omaha Symphony Study Orchestra, under Henry Cox, some time in the early part of December. John Jamieson will sing the baritone solos in the work.

JEAN P. DUFFIELD.

NEGLECTFUL PIANISTS.

Musical Canada Tells Keyboard Interpreters How Limited
They Are in Repertoire and True Exposition
of Pianistic Literature.

As things are, one would think that piano literature is as limited as that of the clarinet or the trombone. When, for example, do we hear pure Bach at a recital—one of the splendid suites or toccatas, or some of the "forty-eight"? All we hear consists, in ninety-nine cases out of a hundred, of a painful derangement of an organ fugue by Liszt or Tausig, or the chromatic fantasia. And Beethoven? Why are we not given something else besides the

or the F minor sonata, with its incomparable slow movement?

Schubert, outside the "Wanderer" fantasia, seems unknown, and the wonderful beauties hidden in the sonatas and smaller pieces are hardly ever brought to light; while Brahms is only known by a very few things, and the magnificent sonatas and many more works of the very first rank might as well be non-existent. The fact of the matter is that recitalists are very much like a flock of sheep on this question: they all play the same things, without ever taking into account the existence of equally fine but less-played works.

DES MOINES WILL HAVE OPERA SEASON IN MARCH.

Canadian Organization Engaged for Several Performances—
Sunday Concert Series—Coming Attractions.

Des Moines, Ia., October 24, 1913.

Des Moines is assured of a season of grand opera. The National Opera Company of Canada is to appear here in March. Dean Frank Magel, of the Highland Park College of Music, and John Evans, manager of the Coliseum, have signed contracts for the engagement. The season covers these dates: March 18, 19, 20 and 21. One matinee, "Lohengrin," is included. The Coliseum is the largest auditorium in Iowa and the only one having sufficient seating capacity to insure the success of the project. Five performances are to be given at a cost of \$30,000, which means that the attendance must be unusually large, which no doubt it will be, as Des Moines and Iowa have enough lovers of good music to assure the success of the venture, in spite of its great size. Two trains will carry the company of 180 persons, scenery and costumes. Everything is to be given on a magnificent scale. The five operas to be performed here are: "La Gioconda," with Marie Rappold; "Otello," with Lea Slezak; "Samson and Delilah," with Jeanne Gerville-Reache and Leo Slezak; "Thais," with Helen Stanley; and "Lohengrin," with Louisa Villani. Mr. Nagel and Mr. Evans are to be commended for their courage in undertaking the management of such a gigantic enterprise. It is to be hoped that persons of influence and means will lend liberally of their support of this praiseworthy undertaking, so that these gentlemen will not be losers, from a financial standpoint.

The first of a series of Sunday concerts will be given on November 2, in the auditorium. The Sunday concert is a new feature in Des Moines and is receiving the hearty support of musicians and the public in general. Henri Ruifrok, Daisy Binkley and Georgine and Marie Van Aaken have charge of the first program, on which are represented Chopin, D'Albert, Puccini, Dvorak, Wieniawski and Kreisler. The concerts are to be given under the auspices of the Des Moines Musical Association, Mrs. F. D. Marsh, president. The board members are: Mayor Hannah, ministers, musicians, members of the women's club and leading business men.

In preparation for the coming of Harold Bauer, October 27, George Frederick Ogden is to give a talk to the musical department of the Woman's Club, Thursday afternoon, when he will interpret the program to be performed by Mr. Bauer.

Maggie Teyte appeared Monday night for the first time before a Des Moines audience.

Pasquale Amato is the next attraction in Dean Holmes Cowper's course. He comes November 3.

CAROLINE YOUNG SMITH.

LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

The librettos to be submitted for the Musical Courier prize must be received by us before December 31, 1913; and the prize will, if possible, be awarded before January 31, 1914. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, the Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

Manuscripts must be marked "Libretto Prize" and include full name and address of the author.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

C sharp minor, the "Waldstein," the "Appassionata"? Why not the late A major or E major, or some other one of an early period; or some of the variations besides the set of thirty-two, or the superb, and absolutely unplayed bagatelles?

Even as regards Chopin, the great mainstay of most recitalists, the selection is, on the whole, strangely limited. Some of Chopin's finest works, like the F minor ballade, the polonaise-fantasia, the B minor sonata, the great mazurkas, are very seldom heard; while the first and third ballades, the stock waltzes, impromptus and nocturnes turn up continually. The case of Schumann is quite as bad. The "Carnaval" and the "Fantasiestücke" we have always with us, but how seldom do we hear the last novelties, the intermezzi, the "Davidsbündler," the humoreske,

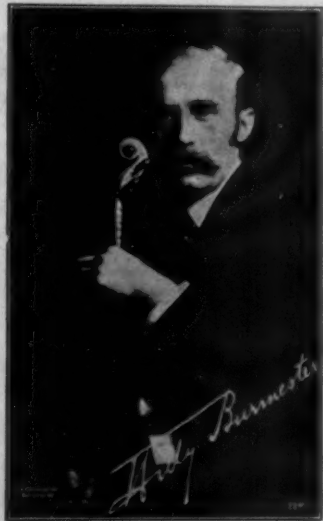
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**LOS ANGELES IS PLANNING
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Orchestra Plays New Overture by Los Angeles
Composer—Leoncavallo Soon to
Visit City.

1110 West Washington Street,
Los Angeles, Cal., November 1, 1913.

A plan is nearing completion to hold a May Festival in Los Angeles next spring. The purpose is two-fold, viz., to raise funds to entertain our guests in 1915 and to show the resources of musical Los Angeles. No foreign talent will be used, but the entire week will be utilized by the musical organizations of the city each under its own director. The festival will be under the patronage of the American Operatic Association Board of Directors, but the management of the affair will be directly under the supervision of J. P. Dupuy. It is the intention of the management to give one evening to each director and his organizations. Mr. Dupuy will present the Orpheus, Amphion and Y. M. C. A. clubs, together with the choirs under his direction in one program. Mr. Poulin will give a concert with the Ellis and Lyric Clubs and possibly the Temple Choir. The Los Angeles Symphony Orchestra, under Mr. Tandler, the People's Orchestra and People's Chorus, under Mr. Lebegott and Henry Schoenfeld and the Woman's Orchestra, will each have charge of one concert. The matinees will be given by the high schools, the intermediate and graded schools, and the public school orchestras. The soloists, too, will be local. The concerts will be given in the Temple Auditorium, unless the school matinees are given in the Shrine Auditorium, which will seat many more people. In this comprehensive plan every musical organization, every music teacher and pupil should be reached and interested and through them the entire populace. It is intended to make it a gala week.

Isobel Carol, known and loved by her old friends here as Isabel Curl and in private life as Signora Piana, wife of an aristocratic Italian army officer, has been visiting in the city with her old friends. She has been the guest at a number of functions in her honor, and will give a recital November 10, under direction of L. E. Behymer, when the friends will have an opportunity to hear her. Mme. Carol was a graduate of the College of Music of the University of Southern California. She afterwards studied in Europe and became a successful operatic singer abroad, where she has lived for many years. Two years ago she married Signor Piana. The faculty of the College of Music of the University of Southern California gave a reception in honor of Mme. Carol at the beautiful home of Mr. and Mrs. Horatio Cogswell in Van Ness avenue on Wednesday evening. This afternoon the Dominant Club gives a luncheon for Mme. Carol.

The People's Orchestra concert on Sunday was largely attended, and in point of finish and balance was the best given this season. The symphonic overture of Mortimer F. Mason of this city should be sufficient to place him in the ranks of the foremost American composers. It is a splendidly written, scholarly work of great beauty. Julius Bierlich, concertmaster of the orchestra, never played better than in the Bruch concerto, which was given with true feeling and beauty of tone. To the Debussy number Mr. Lebegott gave all the rare delicacy, the lacy embroidery that it suggests. It was a veritable work of art. The beautiful aria for baritone from "Lakme" was given a finished and intellectual rendition by Arthur Babcock, who came here from Boston last year and has made for himself a place among the best local singers and teachers. Mr. Lebegott gave delightful accompaniment and the audience was so insistent in its expression of pleasure that Mr. Babcock was obliged to respond to an encore, singing a selection from "Falstaff." The program closed with the overture "Mignon."

The People's Chorus has begun rehearsals on "The Messiah," which will be presented at Christmas time. Mr. Edson says the choral forces are doing splendid work.

Jaroslav de Zielinski gave one of his delightful musical evenings Wednesday night at his home in Burlington avenue, when he presented "two opera stories with vocal illustrations" in a most attractive manner. The operas chosen were "Le Roi de Lahore," by Massenet, and "Le Prisonnier du Caucase," by Cesar Cui. He was assisted by three of his talented pupils, Mmes. Bitter and Blower and Mercedes Ciesielska. The latter was a protegee of Mme. Modjeska and is blessed with a great dramatic ability as well as a fine voice. The house was filled with friends of M. and Mme. de Zielinski.

The monthly musicales and receptions given by Jane Catherwood at the Fowler Apartments on the last Monday evening of each month are becoming very popular

and on October 27 many musicians and their friends availed themselves of the opportunity to mingle with each other and meet the newcomers who were present. Bessie Bartlett Frankel read Bjornsen's "Bergliot," with the Grieg musical setting, played by Elsa Schroeder. This composition was given a delightful rendition. Idis Lazar, the talented pianist, who came to Los Angeles last spring, played three Grieg selections in a manner to arouse much enthusiasm. Hazel Lathrop, a new singer, although very young, charmed all with the beauty of her voice, feeling and intelligence. The spirit of friendliness and freedom which distinguished this congenial gathering will linger long in the memory of those present.

L. E. Behymer returned the last of the week from the North, where he went to complete arrangements for the coming of the Western Metropolitan Grand Opera Company and to look after the Philharmonic courses at Fresno, Sacramento and other places. The fact that Leoncavallo himself is to be the general director is a pretty good guarantee that the aggregation will be superior. Leoncavallo's operas, "Pagliacci," "Zaza" and "Zingari," will be conducted by the composer. The other operas will be conducted by Nini Bellucci, pupil and disciple of Mascagni.

December will be a busy month musically with the attractions outside the Philharmonic courses that Mr. Behymer is bringing. Melba and Kubelik, Carrefio (who will play with the Woman's Orchestra) and Fannie Bloomfield Zeisler are the chief attractions for the month.

The Gamut Club "Ladies' Night" on Friday evening partook of the nature of a Halloween party.

The Tivoli Opera Company, of San Francisco, has been giving a season of light opera at the Auditorium for a month, and this past week gave a revival of Millocker's "Beggar Student." This San Francisco company is composed of young, fresh voices—the costumes and scenery, too, are fresh and pretty. Next week, the last, we are to have "Mascot" and "Maritana." JANE CATHERWOOD.

SPOKANE ATTRACTIONS.

210 Auditorium Building,
Spokane, Wash., October 20, 1913.

Spokane people are much interested in the career of Marion Owen, soprano, who is now in New York, studying with Mme. Ciaperelli Viafora, formerly of the Metropolitan Opera Company. Although seven months with Mme. Viafora constitute practically all of Miss Owen's training, she made a profound impression when she sang a group of songs at the Carnegie Lyceum on October 4. The occasion was the premiere of the one act opera "Romilda." The Italian critics, after commenting on the opera, spoke in warm praise of Miss Owen's beautiful lyric quality, and the perfect intonation of her voice. Signor Valenti, formerly critic of La Scala, Milan, Italy, expressed his approval of the magnificent placing of the voice, and the artistic interpretation of her songs. For so young a singer and one who has studied so short a time, such favorable comment augurs well for her future success.

On Saturday night, October 11, Flossie Dillon, head of the public speaking department of the Lewis and Clark High School, and Clare Wagner, teacher of singing, presented some of their pupils in readings and songs. This is the first of a series of recitals planned by these energetic teachers, whose pupils reflect great credit on them.

The Spokane Musical Art Society opened its season October 14 with a reception in the Assembly Room of the Chamber of Commerce, when the following program was given:

The ChaseRheinberger
RomanceRubinstein
Torchlight DanceRubinstein
Augusta E. Gentsch.	
Autumnal GaleGrieg
My Mother Bids Me Bind My HairHaydn
In Questa TombaBeethoven
Morning HymnHenschel
Mrs. Norquist.	
A Music Journal of Olden TimesEnay
Francis Walker.	

Miss Gentsch is a new arrival in the musical colony and created a very favorable impression by her inspired playing and ample technic. ELMO M. MINIHART.

Grand opera would not be as immune as it is to the attacks of the uplifters of stage morality if it were sung in English.—Rochester Democrat and Chronicle.

HAROLD BAUER SOLOIST WITH DENVER PHILHARMONIC ORCHESTRA.

Local Players Give Good Support to Famous Pianist—First Meeting of Tuesday Musical Club—Woman's Club Activity.

1516 Milwaukee Street,
Denver, Colo., November 3, 1913.

The first concert of the Philharmonic Orchestra was given at the Auditorium on Wednesday evening, October 29, with Harold Bauer as soloist. The performance throughout was most interesting and was heard with manifest appreciation by a large audience. The hearty support given local orchestral concerts in this city speaks well for the musical development. Undoubtedly there was closer attention and keener appreciation on the part of the audience at this than at the first concerts given last fall by the same orchestra. Mr. Bauer chose for his chief offering the Beethoven E flat concerto, and later contributed a group, Liszt's etude in D flat and Chopin's ballade in G minor, to which he most graciously added two extra numbers, a Chopin waltz and a Mendelssohn scherzo. No finer piano playing has been heard here than that in the Beethoven concerto since Bauer's last visit two years ago. He is much admired in this city and was received with great enthusiasm. The work of the orchestra in its support of the soloist was finished and convincing to an artistic degree. There was a decided improvement over last season in the strings, which have gained in strength and surety. The woodwinds, which have always been the weakest part, have also become more reliable. The orchestra's first number was Gluck's overture, "Iphigenia in Aulis," followed by three selections from Massenet's "Les Erinnyes," with cello obbligato, played by Fred Housley. The program closed with a very interesting number, "A Southern Fantasia," by an American composer, W. H. Humiston. It is a composition of real musical worth and Mr. Tureman is to be commended in not marring its rendition by a too realistic interpretation, as is sometimes given to character musical sketches. This concert as a whole was a distinct musical triumph for Mr. Tureman, the conductor, and for all those who have worked so hard to make this orchestra a permanent organization.

The Tuesday Musical Club held its first meeting on October 7 at the Y. M. C. A. recital hall. The president of the club for the year is Mrs. James McComb. Marie Bren Kaus has charge of the chorus practice, which has begun. Examinations for applicants in all departments will be held on Tuesday, November 4.

The first meeting of the Denver branch of the American Music and Art Society will be held at the Albany Hotel on Thursday evening, November 6. A short play by Lady Gregory will be given by Miss Seague, Mr. Wadley and Mr. Milholland, after which supper and an informal dance will follow.

The music committee of the Woman's Club has organized a class in musical analysis and interpretation, conducted by Dr. John H. Gower, one of the best musicians in the West. Beethoven's fifth symphony, which is to be played by the Philharmonic Orchestra on November 7, will be the subject for study at the next meeting.

Alvin Jonathan King presented two of his pupils in a piano recital at his studio, Saturday evening, November 1. Rosemary Gildersleeve played selections from Grieg, Poldini and Chopin, and Genevieve Hauenstien gave numbers by Raff, Strauss, Iljinsky and Schubert-Liszt. They were assisted by Ralph Brown, reader.

DOLORES REEDY MAXWELL.

Fiqué Gives Last Lecture of Series.

On Tuesday evening, November 4, at the Brooklyn Academy of Music, Carl Fiqué gave the last of his series of six lecture recitals on operas founded on the plays of Shakespeare. Mr. Fiqué's subject was "A Midsummer Night's Dream," as treated by Felix Mendelssohn. This, of course, could hardly be classed as an opera, since the music is only incidental and put in merely to intensify the dramatic action. But Mendelssohn's music has become so closely associated with the play that a discussion of Shakespeare's plays and their relation to music and the opera would hardly be complete without treating this subject.

Mendelssohn has composed such effective music in this case that opera writers have not attempted to turn "A Midsummer Night's Dream" into an opera proper, fearing perhaps that a comparison with the composer of the famous "Wedding March" would not be very flattering to themselves.

According to Mr. Fiqué the overture is in reality what we would call today a symphonic poem, since it depicts in a general way the story of the play. This music was written when Mendelssohn was seventeen years of age,

although the rest of the "Midsummer Night's Dream" music was finished at the age of thirty-two.

The subjects ably treated by Mr. Fiqué were the "Scherzo," "March of the Fairies," "Fairies' Song," "Intermezzo," "The Clowns," "Nocturne," "Humorous Funeral March," "The Fairies' Blessing," and finally "The Wedding March," which was played on the organ.

HEMUS RECITAL AND DRAMATIC RECITATION.

Baritone Sings Songs by Americans—Gives Recitation of "The Raven" to Bergh's Music—Large Audience Hears Much Variety—Applauds "Second Bispham."

Percy Hemus sang songs by American composers, to their personal accompaniment, at Aeolian Hall, New York, November 5, and concluded the program with a dramatic recitation of "The Raven," which he had done so frequently last season, with the City Orchestra, under Fleck.

Hemus is a well equipped singer, and for some years has been known as "The Second Bispham," than whom there is no more popular singer in these United States. His artistic repose and control were evident in "To Nature," "Way Down South," etc., and intense dramatic nature came to the forefront in "Pain of Separation," "Song of the Shirt," and "Night Rider." The unexpected finish, in the major key, of the humorous "To One Unknown," was a pleasant musical surprise, and he had to sing an encore, "The Rose's Cup." Beautiful music beautifully sung, was that of "Hour of Dreams," with its figured accompaniment, and a frequent mezzo voce, such

as in "Sing Me a Song" (Homer), showed that Hemus well knows his musical values. Putz's "Annabel Lee" is rather a mild young woman, but it brought the singer out for another encore, this time, "She Is Not Fair," by Putz. The bravour of Homer's "Sing To Me," ending with a fine high D sharp, made a hit. Descriptive and full of pathos was Hemus in "Song of the Shirt," and Bergh's "Flimflam" is a nonsense song of much effectiveness.



"Prophet," said I, "thing of evil," from "The Raven," PERCY HEMUS.

Of the songs sung, three are dedicated to Hemus—viz., "Hour of Dreams" (Stephens), "Prayer for Sleep" (Bergh) and "Fate of the Flimflam" (Bergh). Previous to "The Raven" a table, with shaded lamp, and large armchair, were placed on the stage, the piano at the side, before which the composer of the music, Arthur Bergh, sat. This reading was picturesque in the extreme. There was every possible shade and nuance, with appropriate facial and physical expression, and this performance must go down in musical chronicles as a wonderfully impressive thing. It left the impression that some day Percy Hemus will become a fine tragic actor.

The Bergh music is descriptive, and as played by the composer is in unity with the Poe text, at no time obtrusive. Among recent records issued by the Victor Talking Machine Company this Hemus reading is included.

The composers, Messrs. Stephens, Bergh and Putz, played musicianly sympathetic accompaniments, and following the set program there was general gathering of friends and admirers of the singer and the composers in the green room, where congratulations were in order.

Proschowsky's Pupils' Successes.

Among the pupils of Franz Proschowsky, the Berlin vocal teacher, who have been booked for important engagements this season are: Meta Ling, who has been engaged for two more appearances with Sir Henry Wood at Queen's Hall, London; Eloise Baylor, who has been engaged for a series of appearances on various German stages as Leonora, in Verdi's "Trovatore," and Mary Mora von Goetz, whose recent Berlin success has led to twenty-two engagements, among them being such important towns as Dresden, Hamburg, Wiesbaden, Magdeburg, Düsseldorf, Essen, Görlitz and Braunschweig.

Brussels has heard recently "Travjata," "Huguenots," "Thais," "The Jewels of the Madonna," "Mignon," "Faust," and "Madame Butterfly" at the Theatre Royal de la Monnaie.

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OPEN season for opera. The Metropolitan premiere is next Monday, November 17, and Boston, Chicago and Montreal begin their course one week later, November 24.

INFORMATION comes that Chaliapine, the noted Russian operatic artist, has donated \$75,000 toward starting a fund with which to establish an asylum for aged and infirm Russian operatic singers in destitute circumstances.

OSCAR HAMMERSTEIN's new "American National Opera House" will not open until early in 1914 according to latest announcements, and when it does the impresario will give opera in English at the price of \$2 for the best parquet seats. The performances in French and Italian, it is reported, are to begin next fall.

IF American composers were not represented on the Boston Symphony program at Carnegie Hall last Saturday afternoon, at least they had the satisfaction of knowing that no German was on the list. The composers whose works found hearing were Glazounow, Dvorák, Smetana and Franck—all of them moderns, too.

PEROSI, the priest composer, has stopped working at his "Samaritan." "My music was getting to be too theatrical," he explained; "it is impossible for me to become a dramatic composer. My past forbids it. At forty it is too late to change one's career, and the theater frightens me." Don Perosi's oratorios are still sung at Rome—and nowhere else.

RAFAEL JOSEFFY, the well known pianist and teacher, is suffering from a serious nervous breakdown, verging on aggravated melancholia and complete collapse. He has been obliged to give up his pedagogic work temporarily and retire to the country, where he is under the care of friends. Mr. Joseffy's physicians hope that rest and change of scene will aid the patient to recovery before many weeks.

BOSTON reciprocates our admiration of its orchestra, for when the New York Philharmonic visited the Hub recently, its cello department was praised by Philip Hale. Louis Elson lauded the first horn player, and said that "we may never hear a better reading of 'Death and Transfiguration' in a lifetime," and the Transcript dwelt on "the orchestra which Mr. Stransky has trained so magnificently to express his meanings."

IT is announced that there will be a change in the schedule of the works to be produced at the Century Opera House. On December 2, "Faust" will be heard instead of "Louise," and the last named is to follow on December 9. For the week of January 27, "Boheme" takes the place of "Faust." For the Thanksgiving, Christmas and New Year's matinees "Hänsel und Gretel" will be given with a ballet divertissement. This week the opera is "Samson and Delilah."

MASSNET's "Manon," with Caruso, Farrar and Gilly, is to open the Metropolitan Opera House season on Monday evening, November 17. "The Magic Flute," November 19, will be the second opera, with Destinn, Hempel, Alten, Urlus, Braun, etc. Thursday, November 20, marks the introduction of the new tenor, Giovanni Martinelli, in "Boheme," together with Bori, Alten and the familiar cast for the minor characters. Mme. Ober, contralto, is slated for a debut in "Lohengrin" on Friday night, November 21, with Fremstad, Urlus, Weil, Braun, etc. A revival of "The Masked Ball" marks the first Saturday matinee, November 22, in which Mme. Hempel is to sing the difficult coloratura role. Others in the cast include Matzenauer, Destinn, Caruso, Amato, etc. "Parsifal" is announced for Thanksgiving Day, November 27, with

Jörn, Fremstad, Witherspoon, Weil, etc. The conductors of the aforementioned works will be Toscanini, Polacco and Hertz.

WE most sincerely hope we have made a terrible mistake. It is seldom that we are so anxious to be found incorrect in our statements. But we have just received what we believe to be entirely reliable information that the venerable and beloved Theodore Dubois was not killed in his recent accident, and that he is now out of danger. The MUSICAL COURIER earnestly hopes that a goodly number of years are yet in store for the genial composer and teacher who is so revered by all his pupils and friends.

PADEREWSKI has entirely recovered from his recent illness and is to give his second New York recital in Carnegie Hall next Saturday afternoon, November 15. Since he played in Aeolian Hall he has given concerts in Buffalo, Worcester, Mass., and Boston, and these have shown that the Paderewski spell is as potent as ever with the public. In Boston, Symphony Hall, which has practically the same capacity as Carnegie Hall, was completely sold out in one day and the greater part of it was sold for his second recital the day of its announcement.

ON the record of the past and the interesting promise for the future, the advance sale for the Chicago Grand Opera Company's season at the Auditorium has surpassed all previous records in that city. Such subscription volume argues well for the success of the organization and betokens an awakened public spirit worthily to sustain an institution embodying the highest ideals as an artistic factor in the community. It is particularly gratifying to learn that the masses of music lovers have taken advantage of the reduced prices for season seats in the balconies and galleries.

MAX REINHARDT is planning a colossal "Faust" production for Berlin, and according to report, Richard Strauss will do the music for the spectacle. There is no one better fitted to realize in tone such a stupendous philosophical and romantic subject as the "Faust" story than the creator of those huge musical canvases, "Heldenleben" and "Also Sprach Zarathustra." Almost ten years ago the MUSICAL COURIER suggested that neither Gounod's pretty sentimentalism, Berlioz's empty sensationalism, nor Boito's uninspired ramblings do justice to the "Faust" legend, and pointed out that Richard Strauss is the logical man to attempt a modern setting. It is gratifying to note that he intends to do it at last.

MANY members of the National Institute of Arts and Letters and of the American Academy of Arts and Letters are to be present at the joint annual meeting of the two bodies to be held in Chicago November 13, 14, 15. Among those expected we read the names of many well known playwrights, novelists, architects, painters, historians, essayists, poets, editors, art critics, biographers, sculptors, educators and these musicians: George W. Chadwick, Frederick S. Converse, Reginald de Koven, Arthur Foote and Edgar Stillman Kelley. The members of the organizations wear a purple and gold ribbon, which seems quite proper, although we do not know why. It strikes us, however, that no woman is to be among those present at the meeting in Chicago. What is the reason? Have we no women in America whose work compares favorably with that of our male playwrights, novelists, essayists, editors, educators and musicians? In Europe composers like Mrs. Beach, Celeste Heckscher, Eleanor Everest Freer and Marguerite Melville, to mention only a few, would be decorated. Then why not let them wear a purple and gold ribbon in America? We are supposed to treat women well in this country; let us really do it.

ANOTHER RUFFO TRIUMPH.

Philadelphia is continuing its splendid grand opera performances under the managerial aegis of Cleofonte Campanini, who has shown his fitness for his new post in every department of operatic presentation so far brought forward. An excellent company, a well trained and sympathetic orchestra, an unusually competent chorus and careful and efficient stage management mark the Campanini regime as exemplified by the three performances listened to last week by the editor of the MUSICAL COURIER. The first of these was "Tosca," reviewed last week, and the other two were "Barber of Seville" (November 5) and "Aida" (November 6).

In the Rossini opera, the overwhelming attraction was Titta Ruffo, who drew an audience that filled every available seat in the vast auditorium.

Ruffo sang the role of Figaro, a part about which the mists of tradition cloud thickly. Although the character is built by the librettist essentially for comedy, through the genius of Rossini Figaro is made a highly important vocal creation, and to be able to do justice to its buffa lightness, its mock dramatics and its several sustained melodies, a baritone must be in possession of nearly all the graces and virtues of the singing art. He must be also, as we have learned from former famous interpreters of the part, an actor with a good sense of low comedy, light of foot, agile in bodily motion and expressive in gesture. Lastly, it is required that the successful Figaro exponent give to that amiable intrigant just the right touch of surface distinction to make plausible his acceptance as an ally and an intimate by such a dandy as D'Almaviva.

Ruffo answered to every need of the role, which was surprising in view of the tragic nature of the characters in which his acting art had become familiar to American audiences. But the lightness and humor he displayed as Figaro proved the man's many sided histrionic ability. He did not prance like a springbok, to be sure, a feat which we have seen other Figaros accomplish in the effort to appear facile. Ruffo was sufficiently volatile to give his actions the semblance of sauciness, and yet he did not fail for a moment to suggest the evident aping of the ways of courtliness.

Vocally, the Ruffo performance left nothing to be desired. His range again impressed us as being remarkable, his breath control extraordinary, his knowledge of style and phrasing complete. Whether in full resonance or in piano, whether in high or low passages, whether in cantilena or in rapid tone successions, Ruffo manipulates his organ with the primary purpose of achieving beauty of sound, and added thereto, he knows also how to reflect the nature of the text in the color and modulation to which he adjusts his timbre. He was a tower of strength in the solo and ensemble episodes and fully deserved the ovation which the enraptured audience extended to him after each fall of the curtain.

Aristodemo Giorgini's florid tenor contributions were among the best renderings of the evening. His voice is uncommonly agreeable and thoroughly flexible, and he uses it with real skill and musical intelligence. In action he was graceful and romantic.

Henri Scott gave a telling version of the grotesquely solemn Basilio. His singing always is that of an artist, but his voice seems to have gained in volume and to be more adaptable in the lower register than formerly.

Jenny Dufau, very well trained and sure of her part, was an arch and pretty Rosina, whose deportment was youthful and vivacious, and who revealed full understanding of the impish significance of the role. She trilled and rouladed with confidence, and while here and there a top note sounded a bit too eager, on the whole her singing exhibited taste, appreciation of correct coloratura style and respectful observance of the best bel canto considerations. A

trifle less of vehemence in the projection of some of her floriture would give Miss Dufau's art that touch of repose which is so essential to the highest artistic accomplishment.

Louise Berat did her comparatively small share as Berta with the authority of experience. In the ensembles she sustained her part impressively, and made her presence felt at all times by innumerable little snatches of clever "business." Vittorio Trevison sang sonorously and acted with discretion as Bartolo.

Under Giuseppe Sturani's leadership, the orchestra sounded uncertain and frequently strayed away from the singers.

At the "Aida" performance, the vocal indisposition of Carolina White was a keen disappointment to her many admirers, yet she struggled bravely, and in the title role won much success until the tonsillitis from which she had been suffering for the last few days vanquished her efforts, and an announcement had to be made from the stage. Under the circumstances only praise should be accorded Miss White for having elected to sing under such unfavorable conditions.

Giovanni Martinelli was the Radames. The young tenor's sweet lyric voice was heard at its best in the Nile scene. His "O, Celeste Aida" did not come up to the high expectations formed after his "Tosca" debut. Apparently, Signor Martinelli has yet much to learn, but should accomplish it easily, for Nature has been kind to him; he possesses a natural voice of real charm when not forced, and knows how to act. He is certain to make a telling career.

Beatrice Wheeler effected her debut as Amneris. She was visibly nervous, yet showed herself to be the possessor of a correctly schooled voice of pleasing quality. Her Amneris was far below the standard of that to which we have been accustomed from Mme. de Cisneros, who for the past three years usually was heard in the part with the Chicago Opera Company.

Mabel Riegelman sang clearly and well the music allotted to the Priestess. The baritone and bass parts could hardly have been in better hands. Polese was an intense Amonasro, whose sonorous voice gave unalloyed delight. Scott and Huberdeau in their respective parts of the High Priest and the King lent dignity and finish to the performance. They are two of the strong pillars of the organization.

Cleofonte Campanini conducted with irresistible verve, and under his searching baton the orchestra, chorus and soloists gave of their best. The ballerinas tripped charmingly, and especially lovely to behold was the toe dance of Rosina Galli, the premiere danseuse.

OREGON ENTERPRISE.

More than \$5,000 has been raised for the Portland, Ore., Symphony Orchestra. Some 111 persons contributed from \$5 to \$150 each. Mose Christensen, who will direct the first concert, donated \$150. The orchestra, which is a cooperative organization, demanded \$5,000 for six concerts. Mrs. B. Tait, the orchestra's business manager, collected the first \$3,000 and Guy W. Talbot, Harvey O'Bryan and Dr. L. W. Hyde, of the Ad Club, raised the last \$2,000. Bravo, Portland!

ATTENTION, MEN!

Women, militant and otherwise, will rejoice to learn from the New York Evening Sun that in Berlin, during 1912-13, "of the 328 vocal recitals given, women contributed 232 and men only 96. In the departments of the piano and violin men still held their own. In all German cities vocal recitals predominate over instrumental, and everywhere more of the vocal recitals are given by women than by men."

BOSTON'S COMPLETE OPERA.

Boston's opera novelties are to be Zandonai's "Francesca da Rimini" and Fevrier's "Monna Vanna." Quasi novelties will include "Meistersinger," "Gioconda," "Manon Lescaut" (Puccini) and "Manon" (Massenet).

To show how well provided the Boston Opera is with serviceable artists this season, the management issues this interesting statement:

"So versatile are the majority of the artists engaged, and so strong will the organization be numerically, that with the exception of the new works, it will be possible to present a new cast of equally notable singers for each repetition.

"For example, there will be not only Mme. Edvina and Miss Garden for 'Louise,' but also Mme. Beriza and Miss Nielsen. For Mimi in 'Boheme' there will be Mme. Melba, Miss Bori, Miss Nielsen, Mme. Heliane, and Mme. Teyte. For coloratura roles, Director Russell has at his disposal the greatest singers of florid music in the world, in the persons of Mmes. Melba, Tetrazzini, Hempel and Scotney.

"For 'Tosca' there are more prima donnas than there could possibly be performances: Miss Garden, Miss Amsden, Mmes. Edvina, Beriza, Marcel, Cavalieri, and Destinn. 'Carmen' will, of course, claim the attention of Mme. Gay and Miss Garden at least once, but there will be other exponents of the wayward cigarette girl in the portrayals of Mmes. Cavalieri and Rienskaja-Archinard.

"The prospective revival of 'Gioconda' will afford a splendid opportunity for the fine array of contraltos. There will be Mmes. Matzenauer and Dálvarez, of the home company, and Julia Claussen, of the Chicago company. These singers, with Mme. Rienskaja-Archinard, the new Russian mezzo, and Mme. Gay, will lend variety to the performances of 'Aida,' 'The Jewels of the Madonna,' 'Trovatore,' 'Carmen,' 'Louise,' 'Samson et Dalila,' and 'Tristan und Isolde,' in all of which they will alternate in the contralto roles.

"The male sections of the organization are equally strong. For the great tenor roles such as Faust, Don Jose, and Samson, there will be Muratore, Zenatello and Lafitte. Clement will sing Pinkerton in 'Madame Butterfly' for the first time; and this role will also fall to Vincenzo Tanlongo, a young Italian tenor. Among the baritones are the redoubtable Vanni Marcoux and the much heralded Henry Danges, both from the Paris Opéra, and both among the foremost French baritones.

"For the Wagnerian works there will be Ferrari-Fontana, Dalmores, Lafitte and Jacques Urlus for the heroic parts; and for the heroines the new soprano, Rachel Frease-Green; the versatile Margarete Matzenauer, and from the guest list, Mmes. Nordica, Gadski, Fremstad, and Saltzmann-Stevens."

Director Russell thus is the head of the strongest aggregation of singing artists the Boston Opera ever has had, and the city should show its appreciation of the fact in loyal support of Mr. Russell's performances. That the proper spirit is abroad is proved by the advance subscription sale, which has been very large. It is likely that a great many more people will take advantage of the new arrangement, just announced, whereby seat subscriptions can be taken for half the season; either for alternate weeks or for either half of the eighteen weeks. Subscriptions can be made according to this plan until November 17, when the regular seat sale begins.

GADSKI'S OPERA COMPANY

Johanna Gadski makes public her intention to head a German grand opera company for an American tour upon the expiration of her contract with the Metropolitan Opera. The plan is to give Wagner festivals lasting a week in the larger cities and one and two night visits to the smaller places.

HOW TO BECOME A HAYDN.

Turning by chance the leaves of an old volume called "The London Musical Review," we came across an article on Haydn which was written September 30, 1819. The unknown Englishman who wrote the letter was to Haydn much the same as we are now to Brahms,—that is to say, Haydn had been dead ten years, and it is only sixteen years since Brahms died in Haydn's Vienna.

"No musician could ever pretend to higher natural endowments than Haydn, and no one ever seems to have cultivated his talents with more assiduity. This is apparent in almost all his productions, the ease and freedom of which are entirely owing to the care bestowed, not only on the general arrangement of the whole, but in the judicious distribution of each part. Nothing is left to chance; but, on the contrary, everything shows the man of superior genius and the laborious student. Great labour is the price which all must pay for great excellence.

"The example of Haydn is not wanting to prove this truth; nevertheless, it is useful to call it to mind, in this age of charlatanerie, when there are some bold enough to assert, and others weak enough to believe, that vast acquisitions may be made with little labour, if not altogether without it."

We are truly sorry to read that there were charlatans in those distant days in England. It is evident that the modern variety of charlatan is not of mushroom growth, but comes of venerable ancestry. It is painful to us, too, that such well worded scorn as that of the London scribe should have been operative for nearly a century without having extirpated the whole college, or school, or bevy, or race of charlatans.

But let us return to the old author.

"With all his invention, and with all his intensity of feeling, Haydn would not have been the first of instrumental composers if he had not enjoyed opportunities which are denied to most men. It is well known that he was patronized and cherished by one of the richest and most powerful of the German nobles, in whose castle he passed thirty years of undisturbed tranquillity; almost always master of his own time and actions—with a complete orchestra at his command, by whose aid any effects which he had conceived might be instantly tried."

This is good, sound, wholesome advice to young composers. There are dozens of them here in New York who would give all they possess for the chance of living in an orchestra as Haydn did. Too many of them know how hopeless it feels to flounder about in an orchestral maze when attempting to score their piano made works for the orchestra. But how about Schubert? While that critic of September 30, 1819, was penning his lines, Franz Schubert was busy piling up page after page of orchestral score for which he had no orchestra except that invisible band of seraphs who piped and chanted in the siren world of his imagination. Says Sir George Grove: "If anything were wanting to convince us of the absolute inspiration of such music as this it would be the fact that Schubert never could have heard either of the two symphonies we have just been citing." Still, we are sorry that some of the composers we hear from now and then do not get thirty years of undisturbed tranquillity within the walls of a castle.

We are forgetting our author, however.

"Long experience, and the frequent hearing of his productions correctly performed, are necessary to make a fine musical composer. He is not like the poet or painter, who can at once perceive the effect of his labours; but he must often require the assistance of many agents, and to the difficulty of procuring such aid the slow progress of instrumental music, before the time of Haydn, may be partly attributed. He availed himself nobly of the advantages which his good fortune presented, and

while his delightful compositions excite our admiration, the great advance which the musical art made through him demands our gratitude."

The MUSICAL COURIER hereby moves, seconds, and unanimously carries the resolution that gratitude be felt and expressed for Joseph Haydn.

STRIKING PIANISTS.

Timely, indeed, is the remonstrance which the New York Sun publishes regarding the heavy tonal bombardment which some of the recital pianists have let loose against our eardrums this fall—eardrums which ought to last, under ordinary circumstances, at least until the end of the season. The writer says:

It is with sorrow, indeed, that those who cherish high ideals of musical art have watched the growth in the last twenty years of the eagerness of pianists to test to the utmost the strength of the hammers and the strings. The evil minded among us have often wished that the jangling strings would break and thus possibly give check to the triumph of sensationalism over real beauty.

But the manufacturers have their pride and it is unlikely that anything short of a blow from a sledge hammer would shatter the action of a thoroughly good modern instrument. Sometimes the herculean pounders succeed in putting the pianos out of tune before the end of the concert, but as neither these players nor the admirers have musical ears no one offers any objection.

One herculean pounder did put his piano out of tune on the public concert platform in New York recently and his recital was reviewed at length presumably by the same Sun writer who penned the telling remarks just quoted. But not a word did the aforementioned review (which was very enthusiastic) contain about the fact that the piano was so maltreated.

Why is the offender shielded under the cloak of anonymity? There is no reason to hide or obscure his identity. The MUSICAL COURIER told the facts at the time. The Sun writer is fearless enough in denouncing minor artists, and nearly always has shown that in criticism he considers truth of more importance than courtesy. Surely he heard that the piano was pounded out of tune at the concert in question. If he did, would he say that the player has no musical ear? And if the critic did not hear the distressingly discordant treble, has he a musical ear? He is an admirer of the pianist with the ambitious muscles.

We incline to the belief that the Sun critic has a good musical ear and that his supplementary article proved it, but we do not understand why he gives the result of his discoveries to his readers in such form that the culprit at whom the diatribe really is aimed escapes the punishment he deserves and which is best administered by public statement of his shortcomings.

SPIERING CONDUCTS IN BERLIN.

Theodore Spiering conducted the Berlin Philharmonic Orchestra in that city last week, and cables received in New York tell of his exceptional success with the public and the critics. It remains to be seen how much longer our American symphony orchestras, new and old, will permit Spiering to expatriate himself. He is a conductor of singular knowledge and authority—his baton training was largely under Theodore Thomas—and he demonstrated his ability strikingly when Gustav Mahler fell ill and Spiering was called upon to conduct the New York Philharmonic Society in several dozen concerts. Some of our larger American cities claim that they would start symphony orchestras if the proper conductors were available. Theodore Spiering is one of them. With him at the helm, a new orchestra could figure itself as possessing an eighty per cent. chance of success before its first concert.

ENGLISH composers now are writing ragtime, says the London cable correspondent of the New York Herald. That is the sincerest form of flattery Uncle Sam has yet received from John Bull.

PHILHARMONIC PROSPECTS.

On Sunday afternoon of last week, at Symphony Hall, Boston, the New York Philharmonic Society, with Josef Stransky, conductor, and Fritz Kreisler soloist, gave a concert at which the entire house was sold out and hundreds were turned away. The success was quite as pronounced next day in Holyoke, Mass., where the concert was given under the auspices of the Holyoke Board of Trade. These appearances have become annual affairs with the Philharmonic Society, and the orchestra and conductor have won such favor in those cities that a full house seems to have become a foregone conclusion.

On Thursday evening and Friday afternoon of this week (November 13-14) the orchestra returns for its second pair of concerts at Carnegie Hall, New York, and on November 16 the opening concert of the Sunday afternoon series will be given.

For the Thursday and Friday concerts the assisting artist is Jacques Urlus, tenor of the Metropolitan Opera House. The program arranged for these concerts opens with the Wagner "Faust" overture. Mr. Urlus will sing the "Prayer" from "Rienzi" and the "Forging Song" from "Siegfried." Then there are two Strauss numbers, "Ein Heldenleben" and the new "Festival Prelude," op. 61, for orchestra and organ. This will be the first performance of the work in New York.

On Sunday afternoon, November 16, the soloist to appear will be Mme. Gerville-Reache, the contralto, who will sing an infrequently heard aria "The Death of Dido," from Berlioz's "The Trojans," and an aria from Massenet's "Roma" produced only a few months before the composer's death, and the "Spring Song" from "Samson and Delilah."

The program will open with the overture to Lalo's opera "The King of Ys." An older work of Massenet will also be on the program, the suite "Scenes Pittoresques." The symphony will be Tchaikowsky's fifth.

A PRACTICAL CRITIC.

For their hopeful note, their uplift, their optimism and the deep seated sincerity of their belief in the future of American music and musicians, Pierre V. R. Key's musical editorials in the New York World are stimulative reading. Mr. Key gives practical advice to the neophyte in the tonal art and not only couches his admonitions in language easily understood, but also presents convincing facts in the shape of figures and specific circumstances. Unlike other young music critics, Mr. Key does not swim about helplessly in verbose seas of mystic speculation, and does not lose sight of the musical object in contemplation of his own picturesque vocabulary and become affected by it to the point of rhetorical intoxication. Any critic who thinks he can tell better in words what the music expresses in tones decidedly is striving in the wrong direction. He should become a novelist or an inditer of prose rhapsodies. Mr. Key is the ideal music critic, for he helps the young musician to discover not only the good in others, but also the good in himself. In the last analysis it is the young musician who needs the music critic. The professionals scorn him, and the public is its own music critic, as we know through the acceptance and survival of Bach, Haydn, Mozart, Beethoven, Handel, Schubert, Schumann, Chopin and their many later brothers in art.

SYMPHONIC DIFFICULTIES.

Washington's (D. C.) new symphony orchestra seems to have stopped before it began. At the first rehearsal trouble was experienced with the local musicians' union and the players disbanded. There is talk now of their "reorganization."

ON AMERICAN SYMPHONIC MUSIC.

One of the most promising signs of musical progress in America is the increased interest that has been taken in symphony orchestras and orchestral music during the past few years. A surprisingly large number of orchestras now exists and there is hardly a city of any size today that does not have occasional symphony concerts given by local organizations. Most of these institutions are supported by private subscriptions and in some instances they have municipal support, as is the case in Cleveland. New York City alone has five symphony orchestras giving concerts regularly. Boston, Chicago, Philadelphia, Cincinnati, Minneapolis, St. Louis, St. Paul, San Francisco, Pittsburgh, Los Angeles and many other cities have permanent orchestras.

It has been said that this country is "opera mad." But the influence of the opera is not nearly so broad as that of the orchestra, since it is confined to the largest and wealthiest cities, whereas symphony orchestras are heard everywhere.

It would seem that with all of this orchestral activity, particularly in consideration of the great quantity of symphonic music that is being presented in our cities, there would be a greater number of American compositions performed.

Is it that we have not composed much or that our orchestras will not present native works?

We are inclined to believe that the fault lies chiefly in other directions; firstly, the people who make up our audiences do not look with any too much favor upon American orchestral music; and, secondly, our composers, on account of the difficulties connected with getting a hearing for their works and the amount of labor and preparation necessary in acquiring facility in orchestral writing, have confined themselves chiefly to the smaller forms, such as songs and piano sketches. It is a matter of conjecture whether the amount of study and work required in writing a symphony is worth while for a single hearing—for it must be admitted that few orchestral works by Americans, if they have been heard at all, have been repeated. The conclusion may be derived from this that the works are not considered worthy of a second hearing. It is not our purpose to discuss that question here, except to say emphatically that one hearing is not sufficient to test the merits of any work of art.

Another difficulty lies in the fact that our orchestras are largely European in character. Not only the conductors, but most of the players as well, are foreign. They come from everywhere, Germany, France, Italy and even from Russia. Why should Europeans be interested in our music? We support them, to be sure. But we do not demand American music and we cannot expect them to champion the cause of the music of this country unless it is profitable to them. Our attitude as a nation does not tend to fire any one with enthusiasm for our music. Another fault which can be laid to the orchestras is that they do not seem, as a rule, to lavish the same careful preparation upon American music as they bestow in the case of a foreign novelty, nor do the players themselves perform with the same spirit.

An orchestra made up of Americans might be a helpful institution. At present the supply of European orchestra players is more than filling the demand. We are furnished with a large number of experienced men, as Europe is overrun with instrumentalists. Training is easily obtained in Europe, but the pay is small even for capable players. Consequently they come over here. This gives us efficient orchestras, but at the same time it hinders our own development, since it leaves little opportunity for native players to get experience in symphonic music.

An interesting suggestion was made recently by a London paper in dealing with the larger and more serious works of the English composers who

are finding it difficult to get hearings. A rehearsal of all new works before the critics of the press to precede the public performance is the plan set forth. Reviews would appear in the papers before the concert took place, and if favorable the public could be relied upon for support; otherwise the works could be discarded without a public performance. This scheme does not take into consideration the fact that critics often disagree and also that one hearing is not sufficient for a final judgment. In New York such a plan would not work at all, for only a few of our daily newspaper critics are taken seriously.

There are several organizations now in existence in this country whose purpose is to foster native composition. But at yet no method has been devised for judging the merits of new orchestral works and getting them performed. Nothing short of an endowed orchestra with the sole purpose of trying out American compositions would fill the need at present. Works that found popular approval in this way might soon be taken up by all of our great orchestral organizations.

The large number of orchestras springing up all over the country will have its effect in time. American programs are at least more numerous, if not more popular, than they were in the past. Perseverance and persistence ought to win in the end.

MILTON'S KNOWLEDGE OF MUSIC.

Under this title the University Library of Princeton has recently published a dissertation presented to the faculty by Sigmund Gottfried Spaeth, in which essay Milton's knowledge of music is proved by many quotations from the poet. The work is of very great interest, and it is to be hoped that it will be for sale where those devoted to music can see it. It ought to be in the library of every serious musician. It certainly will prove to be a work of reference of value to those who seek information on Milton and on the music of Milton's era, for the author has given chapter and verse of every quotation and of every reference. There is a copious glossary at the end, which "has been prepared with a threefold purpose: (1) to show the extent and the variety of Milton's vocabulary in musical terms, (2) to show his frequent special musical use of terms of larger general meaning, (3) to give an exact meaning of many such terms in the light of his peculiar use of them, and of his highly specialized knowledge of music. The words in the glossary are taken not only from the English poems, but from the Latin and Italian poems and the prose works as well."

It is hardly to be expected that all the various editions of Milton's works should be mentioned. In fact, it would be impossible to compile a complete list of the publishers who have printed and reprinted the works of this famous poet for three centuries. But the recent publication of Milton's "Comus" by Dent & Sons, London, 1910, ought to be mentioned, because that book is an exact reproduction of the original lines and the original spelling. In that edition of "Comus" according to the Bridgewater manuscript of 1634 is to be found the line (No. 243),

And hold a Counterpointe to all heav'ns harmonies, which line was subsequently and permanently changed to

And give resounding grace to all Heav'ns Harmonies, as it is given in the first edition of "Comus," "printed for Hymphrey Robinson, at the signe of the Three Pidgeons in Pauls Church-yard. 1637."

Sigmund Gottfried Spaeth has given the line in a modern spelling (p. 125),

And hold a counterpoint to all Heaven's harmonies, which is not the line as found in the Bridgewater manuscript, and which Milton never saw in print.

Sigmund Gottfried Spaeth was probably quoting from Hawkins, and may not have seen the Bridge-

water manuscript or Dent's 1910 reprint of it. At any rate, the bibliographical list ought to mention the MS. and the modern publication, which is accessible to all.

LATEST MUSICAL NEWS.

[From the New York Times.]

Mrs. M. Orme Wilson and Mrs. Cornelius Vanderbilt will share Box 3 alternately this season at the Metropolitan Opera House. Last season Mrs. E. Reeve Merriitt had the box on Wednesday nights, Mrs. James A. Burden on odd Fridays, and Mrs. Harry W. McVickar on even Fridays. Mrs. Ogden Goelet retains Box 1 as before. Mr. and Mrs. Frank S. Witherbee will be seen on even Fridays this season in Box 5. Last season they occupied Box 13 on odd Mondays. Mrs. C. P. H. Gilbert has the box for the opening night. Box 7 remains in the name of Vincent Astor, who shares it with his relatives and friends during the season.

Mrs. Pembroke is to have Box 11 for the opening night. Mrs. E. H. Harriman will be seen there on even Mondays this season, and M. Taylor Pyne has it for odd Mondays, while Mrs. H. F. Shoemaker will be seen there on odd Wednesdays. Otherwise the occupancy of the box on other evenings remains the same as last year.

Mr. and Mrs. E. H. Gary will be seen this year on the opening night in Box 15. Charles Steele has taken Box 21 for even Mondays and Wednesdays. Newcomers in Box 25, which is divided alternately between Mrs. G. G. Haven and John E. Parsons, will be Mr. and Mrs. Finley J. Shepard (Miss Helen Gould). Mrs. Vanderbilt will share her place in the golden horseshoe this year, Box 31, with William B. Thompson, Charles E. Sampson, John M. Bowers, and Benjamin Nicoll. Mr. and Mrs. Edwin Gould will be seen this season on Fridays in Box 33.

Mrs. John S. Rogers has Box 2, on the right-hand side of the amphitheater, for the opening night. Mrs. Philip M. Lydig retains it as formerly for even Mondays. Adrian Iselin, Jr., is a new occupant of the box for odd Mondays and even Thursdays. Mrs. E. H. Harriman retains her place in Box 4, owned by August Belmont, for odd Fridays and part matinees. Cornelius N. Bliss, Jr., and Miss L. P. Bliss will share Box 8 this year on Mondays and odd Thursdays.

George F. Baker and family will be absent this season on account of mourning for Mrs. Baker, and H. C. Fahnestock and John T. Pratt will share Box 10. Mrs. W. K. Vanderbilt, Jr., who had Box 14 last year for the opening night, does not appear on the list this season, and Mrs. John A. Logan, Jr., who had this box for odd Wednesdays last year, will be absent, having planned to go abroad. The Stuart Duncans have Box 16 for Fridays this year, being in Box 15 last season.

Mrs. A. Barton Hepburn, whose daughter, Miss Cordelia Hepburn, is a debutante this season, will occupy Box 18 on even Thursdays. Ogden Mills and Mrs. Whitelaw Reid will share Box 20, and Henry T. Sloane has it for even Fridays. Mr. and Mrs. Ormond G. Smith will be in Box 22 at the opening. Otto H. Kahn will occupy this box for odd matinees this year.

Box 24 now stands in the name of Robert Walton Goelet, Mrs. Goelet, his mother, having died abroad last December. Mrs. W. Bayard Cutting, having set aside mourning, will have the use of Box 28 on Mondays and matinees. Clarence H. Mackay has given up Box 54 in the grand tier, and the F. Gray Griswolds have it now for Monday nights.

In London the theater musicians are demanding \$21 per week, the same rate that is paid in New York. At present the players in the English capital receive only \$12.50 per week. Strangely enough, London does not appear to be appalled at the idea of music-less theaters in the event of a strike.

THE APPLE OF DISCORD.

Singers have been told how hard it is to acquire proper vocal and breath control, how difficult to master the art of phrasing, and how magnitudinous the task of perfecting one's self in the grand opera repertoire required nowadays. "When I have learned all that, however," argues the singer, "I shall be great."

Not so fast, oh projector of tones, for here comes Umberto Sorrentino, who tells you in the Sunday Tribune Magazine that "only those whom Nature has endowed with long, strong jaws, high cheekbones, or generous Adam's apples, and a nose adequate for properly focusing the tone, can, or even dare, hope to become great." In explanation of this startling dictum, the Signor adds:

The pitch and quality of a voice depend very largely upon the peculiar anatomical formation of the face, nose, and throat. The facial angles, the size and shape of the nose, and the prominence or lack of prominence of the "Adam's apple" (thyroid cartilage) determine the character, tone, and resonance of a voice. It works itself out with almost mathematical precision, this physical basis for voice classification.

The man with a tenor voice invariably has high cheekbones. The upper part of his face is strongly developed. The arch beneath the orbit of the eye—that prominence which you feel when you pass your finger along the ridge of bone running from the outer corner of the eye to the bridge of the nose, formed by the union of the malar and the temporal bones, called by anatomists the "zygomatic arch"—is almost always full and prominent.

The basses and low baritones have a heavily developed lower face, thick lower jaw (inferior maxilla) and a protruding, sometimes almost an ungainly, Adam's apple. This is true to the extent of eighty-five per cent. of cases, in my experience; for of course the pitch of the voice is determined by the length of the vocal chords. The longer they are, the more slowly they vibrate, and the deeper the note they emit. And the longer they are, the bigger the larynx necessary to contain them; and the bigger the laryngeal cartilage, the more unblushingly it protrudes itself into the gaze of the world.

An exception occurs with heavy dramatic tenors, or high, brilliant baritones, in whom the points of anatomical cleavage are obscured by "overlapping."

All that is very interesting and perhaps true, but it does not prove anything in particular which is of use either to the budding or the fully flowered exponents of vocalism. As a rule, they sing with the pitch which Nature gave them, and when we read or hear of cases where baritones have been made into tenors, or contraltos into sopranos, the original mistake never was that of Nature, but always of man in the shape of an erring teacher or an obstinate pupil.

One can change one's bodily contour to a certain extent by exercise, but it is not possible to change the shape of the cheekbones or to diminish or increase the size of the Adam's apple. Why, then, Signor Sorrentino, call the attention of an untold number of unhappy wretches to the results of your observations? Most of them will make a dash for a mirror when they read your remarks, and those who have large Adam's apples will bleed at the heart and rend their garments to think that the fame and fortune of a Caruso, a Bonci, a Melba, a Farrar, a Zenatello, never can be theirs.

OPERATIC PHILANTHROPY.

A new phase of genuine interest in local operatic doings is represented by the action of Frank Vanderlip, president of the National City Bank, who has been so much in the public eye for the past few weeks. Mr. Vanderlip is one of the directors of the Century Opera Company, and has opportunities to see the inner workings of that young but successful institution. Among the requests for tickets following the announcement of Otto H. Kahn, that he would distribute tickets to the musical pupils of the public schools, were many from students of singing. It is estimated that there are now about 10,000 vocal students in New York City, many of whom are here at a great

financial sacrifice. Mr. Vanderlip feels that those students whose efforts are specifically in the direction of grand opera training should have an opportunity to study operatic problems at a closer range than is possible at the Metropolitan, and it is to this end that he has purchased a thousand tickets, to be distributed among students of singing. Herbert Wilber Greene, of Carnegie Hall, has charge of their distribution, and he is now getting in touch with vocal teachers to that end.

MATTER FOR REFLECTION.

An article by Dr. Frank Crane, called "Music," has been quoted widely in the American press, and offers much matter for reflection. Among other things he says:

The average popular music of America today is without doubt the most base and evil ever in the world. It is without ingenuity, taste or musical value. It is as injurious as profanity. The wretched tunes are more deleterious than the smut words to which they are set.

A generation of boys and girls brought up on Bach, Beethoven, Gounod and Wagner would have souls 100 per cent. higher in quality than the unfortunate children of today fed upon rag time and melodies of contemptible inanity.

Our people are taught to have music made at them, not to make music themselves; a fatal, deadly mistake.

The American cabaret is a ghastly and, to an intelligent person, a most boring affair. Watch the hideous wriggling women and jumping males trying to entertain the eaters and drinkers, who sit with stolid, cheerless faces!

There is no denying the force and truth of Dr. Crane's remarks. Our popular music, strictly considered, is all that he says, and his opinion of cabarets is shared by every person of decency and culture. Dr. Crane might have left Gounod out of his article, however, for with all the beauty of the melodies in the garden scene of "Faust," that episode is not one on which to allow the fancy of youth to dwell too lingeringly.

SYMPHONIC WARSAW.

The Warsaw (Poland) Philharmonic Society, which is conducted by Alexander Birnbaum, who was formerly a violinist and at one time a member of the Boston Symphony Orchestra, is to give a series of twelve concerts with interesting programs. The soloists engaged include Ysaye, Thibaud, Burmester, Enesco, Serato, Ganz, D'Albert, Pugno and Gerardy.

WESTERN BREEZES.

A waggish Chicago scribe, commenting on the Schönberg "Five Pieces" done there not long ago by the symphony orchestra, suggested: "Next time such music is played, subscribers of ten years' standing should be invited to bring musical instruments with them and participate in the performance."

THE MUSICAL COURIER OF COURSE!

For the information of "Inquirer," who wishes us to name the most important musical paper in Berlin, in Leipsic and in Vienna, we reply unhesitatingly that it is the MUSICAL COURIER. Next in importance come the Allgemeine Musik Zeitung (Berlin), the Neue Zeitschrift für Musik (Leipsic) and the Wiener Konzertschau (Vienna).

WHY AMERICAN GIRLS ARE POPULAR.

Ned Wayburn, an American stage manager now in London, says that in the English capital chorus girls are selected for their voices and not for their shapeliness. That explains the popularity of American chorus girls when they go to London with musical pieces from this side.



Per bacco!

Sacre bleu!

Donnerwetter!

All the opera singers are in town.

Some pre-impressions of the Opera:

"Manon": Geraldine Farrar's hat—Someone in the lobby saying, "Parbleu"—Charles Henry Meltzer telling about Charpentier and Montmartre—Caruso's paunch—Geraldine Farrar's teeth—an intermezzo—the captain of a French liner walking in the lobby with the president of the Franco-American Soup Company—Geraldine Farrar's eyes.

"Walküre": The immovable Hunding—Siegmond's legs—the soprano's husband—Alfred Seligsberg, the lawyer—many brewers—German bankers—Andreas Dippel—ill fitting dress suits—the leader's silhouetted muscular arm describing huge half circles and perpendicular plunges—Hertz bowing before the footlights—lights going wrong in the Hunding vs. Siegmund encounter—unknown box-holders—a restive horse—an usher humming "ho-jo-to-ho"—many old ladies—many taxicabs—someone saying "kolossal."

"Aida": Destinn's braids—Amonasro's earrings—the sacred live stock in the procession scene—Buzzi Peccia and Gatti-Casazza in pianissimo converse near the water cooler—standees redolent of the pungent food flavorings of Italia—"Bis"—"Bravo"—"Sh!"—"Past!"—"Bis"—"Shut up!"—"Bravo"—"Ssss"—"Bis"—long trumpets—long pauses—Italian journalists—Algernon St. John Brenon's eyeglass string and Max Smith's mustache crossing Broadway—Otto Weil and Herr Coppicus ducking in and out of a door marked "Private"—Messaggio and Il Re—incense—vestal virgins with fat pink tricot legs—William Chase wearing a muffler—Sylvester Rawling going back of stage—an Italian doctor—an excessively tall youth with an opera hat jammed over his ears, saying, "Bully, isn't it?" and going up to the box tier—greenish light on the Nile and a jerky boat—a number of priests dressed in white entering together, standing together, gesturing together, singing together, leaving together—Nahan Franko's fur coat—Reginald De Koven's vest—ushers saying, "Don't block the aisles"—Caruso taking off his helmet to bow—Victor Maurel smoking cigarettes upstairs—men carrying opera glasses—new white gloves—Oscar Saenger's lobby glide—Punam Griswold saying, "Ja, ja, natürlich"—William Guard's proud silk tile—an anxious parquet lady saying, "The program gives the Astor box as No. 7, but surely Vincent Astor doesn't wear white side-whiskers."

The legend runs that Gustave Doré put this musical rebus over the portals of his house in the environs of Paris: Do, Mi, Si, La, Do, Ré. One of the painter's friends discovered that the device, pronounced quickly, meant "Domicile à Doré."

By "Marconi Transatlantic Wireless Telegraph," this—upon our honor—was transmitted to the New York Sunday Times from Berlin, under date of November 8, 1913: "Prof. Goetell, Director of the Department of Surgery at the University of Kiel, announces the complete success of an extraordinary operation performed by removing the fourth finger of a patient's left hand and replacing it by the second toe of his left foot.

"The patient, a violinist, injured his finger and a painful swelling resulted. He was treated for four months and then amputation became necessary. It was decided that the toe would form the best substitute, both in size and shape, and possibly enable the man to continue his vocation. Within a month the patient was able to move his new finger. Now he has resumed his violin playing."

It goes without saying, of course, that the patient will be especially skillful in the playing of toccatas.

What we wish to have determined is the exact value of program books which are pushed into the hands of patrons at symphony concerts and contain passages like this: "In the opening movement there is a short introduction in B flat, 3-4 time, and then the woodwinds announce a broad theme accompanied by violin figures. These develop into a climax which gradually diminishes, as a broken triplet rhythm is heard for French horn and bassoon. This subject is taken up by various instruments and treated contrapuntally. Then follow some passages for muted strings, and the flute is heard intoning a theme of a pastoral character. A syncopated solo episode for cello precedes an andante transition which signifies the return to the first theme. This now is sounded, crescendo, against rapid runs in the violins and double basses, lead-

ing into the finale." Sometimes we have tried to follow in the music the directions suggested by the guide-book, but had to give up the task as hopeless. Generally, while we were still trying to locate the place where "the subject is taken up by various instruments and treated contrapuntally," the orchestra actually was sounding the "rapid runs in the violins and double basses leading into the finale." How would you like to go to a play and have the management present you with an explanatory program booklet reading like this: "The curtain rises and discovers a room, with ceiling, walls, windows, and furniture. A man enters and speaks rapidly to a maid who is dusting the china closet. The maid replies in a light, bantering tone. She leaves and another woman, apparently a lady, enters. A short conversation ensues between her and the young man previously discovered. They both leave. An old gentleman, wearing a red necktie, comes on, puffing for breath. He speaks excitedly to himself. Some comic passages follow, which are treated very grammatically, and after a climax in which several of the leading characters take part, some further dialogue leads to the end of the act."

If one understands music, why the program book? On the other hand, if one does not understand music, why go to concerts?

Personally we have a grievance against Philip Hale's program booklets for the Boston Symphony concerts. While he too devotes a part of them to the "In the opening movement there is a short introduction in B flat" style of annotation, he atones for it by pages and pages of fascinating biography and anecdotal material bearing on the composer and his work, and when we fall to reading Phil's stories we pay no attention whatever to the tonal doings on the stage. We vow that hereafter we shall dodge those insidious books with the crushed strawberry cover and by thus renouncing temptation, be enabled to listen with attention and reverence to "music's golden tongue"—except when Bruckner is on the program.

In the New York Herald we read of "Andrew Toscanini, the famous conductor." What's the use, Arturo? Per che?

The oldest active opera singer in the world is aged eighty-six and recently assisted in the chorus at Brescia. As he is said to retain all his faculties, he doubtless can remember when the prima donnas of the company admitted that the conductor knows more than they do.

Is any American violinist desirous of filling a position as second concertmaster in the Municipal Orchestra of Baden-Baden? Here are the enticing conditions: "Income, 2,200-2,800 marks (\$550-\$700), increasing every year with ten per cent. difference between the beginning salary and the maximum. For solo performances ten marks (\$2.50) extra will be paid; for participation in chamber music concerts thirty marks (\$7.50) an evening. Sixty marks (\$15) allowed for clothes and twenty-five marks (\$6.25) for strings annually. In case of official appointment in the course of the second year of service an extra income is assured, namely 100 marks (\$25) if the appointee is married, eighty marks (\$20) if single. Participation in pension. Trial demanded; railroad fare third class paid by the town."

Who'll apply?

The leading musical question of the moment: "Will last year's top hat do for this year's opera season?"

From the Baltimore News one gathers that "To see Paderewski's nervous, artistic, and temperamental face, to observe the conflicting emotions that pass over his countenance and to listen to the music that emanates from the keyboard when he sits before it is to enjoy one of the distinct treats of the age." We move to strike out the passages about the nervous face, and the conflicting emotions.

Anton Witek, the concertmaster of the Boston Symphony Orchestra, used to be a native of Prague and later a resident of Berlin, but now he confesses to an abiding admiration for chewing gum and ice cream soda, which means that he has the real talent for American citizenship. Witek remembers with amusement his entry into Berlin on the evening before he was to take up his duties there as concertmaster of the Philharmonic Orchestra. "I strolled into the hall to hear the organization give one of its regular concerts and found myself seated next to a loquacious old gentleman who somehow or other sniffed that I was a stranger and felt himself called upon to volunteer information about the Philharmonic and its members. 'That little man with the large head,' said my neighbor, 'is Bleuer, the second concertmaster. He's going to America soon to found a quartet in Detroit. The red haired chap is Van Beuge, a splendid cellist, but he drinks. The first concertmaster is Bram Eldering, and sorry enough we all are that he is to leave us. This is his last concert. To-

narrow the orchestra is to have a new man in his place and the patrons of the concerts are wondering what sort of a duffer the management has selected.' I did not have the courage to tell the speaker that I was the 'duffer'" concluded Witek.

Concertmaster Witek, of the Berlin Philharmonic, turned out to be such a favorite of the public that he held his post for over fifteen years. Before that he had lived in Prague and even now retains vivid recollections of going to an orchestral concert on a certain occasion with a companion who was studying medicine. "We climbed up to the top gallery where we occupied what were termed among the students, 'standing seats.' My companion and I were in raptures over the leader's conducting. The name of the leader? It was Karl Muck. And the name of my companion? It was Josef Stransky."

"The best critics of a conductor's abilities are the men who play under him," was a sage Witek observation, "and the fact that the Boston Symphony personnel consider Dr. Muck a great leader makes him one without any reservations."

At a recent Boston Symphony rehearsal, just before a difficult interval for the brasses, Dr. Muck called to them jocosely: "Look out for the leap into the Infinite."

Which reminds one of the German Kapellmeister who asked his first horn player why he had bungled a certain passage at the concert. "Ach, Herr Kapellmeister," said the man miserably, "I blew into the blamed thing so sweetly but the notes came out so sourly."

Ever since the time when we were compelled to do harmony exercises and practise on the organ, as a side adjunct to becoming a pianist, we have hated music schools with an E flat minor hatred. Herwegh von Ende, one of our old Berlin associates of the student days, has been insisting that we inspect his newly opened music school uptown in the building formerly occupied by the Nippon Club. We promised Herwegh to make the visit but we dodged every opportunity to do so. Last week he arranged a lunch appointment with us "for the sake of talking over old times," and called for us imposingly in a taxicab. He gave mysterious orders to the driver and when the vehicle stopped a quarter of an hour later before a handsome house, we realized that we had been spirited away, for the sign on the building, "Von Ende School of Music," told us where we were. We made the best of a bad job and went in. Candor compels the statement that we were surprised, for we had not thought it possible to make a music school look attractive. Previously their bare rooms always had seemed to us like a cross between a police court and a registration office for voters. But the Von Ende School of Music is distinctly inviting and thoroughly modern in its regard for the comfort and consolation of the pupil. If only we had been able to study harmony in such a pleasant place we might have acquired some of it. We were a bit furtive as we walked through the halls of learning, for we were afraid that at any moment we might be ushered into a room where a pupils' concert had been set, but nothing so formidable happened, although we saw many young disciples of the muse making the place hum with activity. We gazed respectfully at a piano where Sigismund Stojowski is wont to sit when he teaches at the Von Ende School. But what impressed us most was the bulletin board in the corridor. Attached to it were circulars and concert programs. And, lo and marvel! among the circulars and concert programs were some of pianists, violinists, and singers who are neither teachers nor pupils at the Von Ende institution. That, surely, must be a place where the instruction is broad—perhaps so broad that if one wishes to become a pianist, they make him study not only organ and harmony, but also the history of music. Horrors! We made Herwegh pay for the lunch.

Somebody from Chicago said that Paderewski is penny-wise and pound-foolish.

But listen to Henry T. Finck: "When a man of his rank (Paderewski) wishes to pound he has a right to do so."

And also a left. Especially the left.

Furthermore, Mr. Finck reminds us that Sir Frederic Cowen wrote in his reminiscences, just published:

"We would sometimes go and have a game of billiards together, or else occasionally he (Paderewski) would come to my house, and leave behind him not only lasting memories of his wonderful piano playing, but more expensive ones in the form of jarred strings and broken hammers."

It is a phrase of the day to speak of the "play with a punch." How about the player with a punch?

LEONARD LIEBLING.

LONDON THEATER MUSIC.

In the London Daily Telegraph, Robin H. Legge Analyzes the Theater Orchestras of the English Capital—Symphony Players Are Members.

All who are interested in the matter of music in the theaters must know well enough that recently there has been considerable discussion on the subject, and even action in one or two cases, and while one hears on the one hand of theatrical managers "economizing" by either cutting down the number of instrumentalists in their already small bands, or by dispensing with extra-act music altogether, it is pleasant to note that there are others who are, or would seem to be, making something of an innovation by introducing soloists.

On all hands I hear, and I believe it is strictly true, that by far the larger number of professional musicians, that is, players upon orchestral instruments, depend upon the work they may obtain in theater orchestras for their actual living wage, whether in the bands of musical comedy, the music hall or the theater. No symphony organization can possibly offer a livelihood to its members. For example, I imagine that by far the busiest of our metropolitan orchestras is that of the Queen's Hall, but if my information is correct, the members receive a regular salary only during the splendid season of Promenade Concerts; that is, for something under three months of the whole year. For their performances after and before the Promenade season each player receives his pay per concert. Now there are not a great many of these, so that it is easy to see that an orchestral player stands no great chance of becoming embarrassed by riches. Further, it is a well known fact that the members of the London Symphony Orchestra draw no salary whatever for the series of first rate concerts they give every winter and spring. They are a federation who play at their own concerts, as it were, for the excellent publicity the concerts bring, the idea being, of course, that paying engagements may come to them as a result of this publicity and of the all around excellence of their performance.

Certainly the quality of theatrical entr'acte music is not of the highest, a fact, I am told, attributable to the insufficient knowledge of musical literature of the average conductor. There are many thoroughly equipped conductors, of course, as Adolf Schmidt, Christopher Wilson, Mr. Haines, Edward Jones, Norman O'Neill and Alec MacLean, who, however, has forsaken the theater for a Yorkshire municipal orchestra. But the greater number have had few, if any, opportunities for learning the essentials of their branch of the profession. I should imagine it would work for far greater advantage all round if instead of employing the pianist (who figures in so many theatrical orchestras) as deputy conductor, a violinist or woodwind player were substituted. Richter was a horn player, Balling played the viola, Nikisch the violin, Mottile the tympani, and so on; each of them, therefore, was thoroughly routinized in the ways and music of the orchestra. Were the idea carried out thoroughly here, it is reasonable to expect another really competent native conductor might arise. I have heard of one theatrical conductor who for years had been a player in an orchestra; nearly always when a new piece of music was to be played the conductor proper asked his advice as to the tempo, etc., before attempting the performance! At the Queen's Theater an experiment, I hear, is to be tried tonight that has met with pronounced success at Bournemouth, in that two orchestras have been engaged. Of these, one will play the usual entr'acte music in the theater, and the other, a string quartet, will play in the foyer during the intervals in order to interest the ladies of the audience who may elect to leave their seats. This is a change with a vengeance from the other, which abolishes music entirely from the theater.

What the Voice Is.

[From Winnipeg Town Topics.]

The vocal apparatus is very much like an organ pipe, with a double reed at the top, called the vocal cords. These vocal cords are two elastic bands stretched over the top of the windpipe—near to what is called the "Adam's apple"—leaving a chink between them. The breath, coming up from the lungs through the windpipe, vibrates these membranes and so causes the sound of the voice. During the production of sound the edges of the cords are close together.

The mouth, pharynx, and all the spaces and air passages above the vocal cords play a most important part in pure voice production; in fact, it is the proper use of these cavities that brings into play those "overtones" upon which the quality of the voice depends.

There are so many different so-called systems in the present day for teaching the piano that it is difficult for a student to know which to adopt. Although some of these "systems" may be better than others, the student must remember that hard work is the only royal road to perfection.—Winnipeg Town Topics.

SOUSA DELIGHTS LARGE AUDIENCE IN THE NEW YORK HIPPODROME.

The "March King" Fascinates by His Unique and Graceful Conducting—Program Trebled by Generous Encores—The Big Band Is in Fine Form.

Last Sunday evening, November 9, John Philip Sousa and His Band made their first appearance of the season in New York at the Hippodrome, which was crowded with lovers of all the styles of music of which the "March King" is so able and so generous an exponent.

The Sousa organization returns to New York in the full possession of all those sterling qualities which long ago



JOHN PHILIP SOUSA.

made it one of the formidable instrumental factors in modern reproductive music. The homogeneity of the band remains a striking example of tonal perfection, and the impressive organlike quality of the brasses, reinforced by uncommonly mellow tubas and the sonorous Sousaphone, still is the wonder of experts in orchestral conducting.

Last Sunday evening the assisting soloists were Herbert L. Clarke, cornetist; Virginia Root, soprano, and Margel Gluck, violinist, and the printed program was as follows: Descriptive overture, The Chase of Prince Henry.....Méhul
Cornet solo, Caprice Brilliant.....Clarke
Herbert L. Clarke.

Suite, The American Maid (new).....Sousa
You Do Not Need a Doctor.
Dream picture, The Sleeping Soldiers.
Dance hilarious, With Pleasure.
Soprano solo, Aria, Caro nome.....Verdi
Virginia Root.

Nocturne, Kammenoi-Ostrow.....Rubinstein
Intermezzo, A Night in Spain, from La Verbena (new).....Lacome
Oriental conceit, Kismet (new).....Markey
March, From Maine to Oregon (new).....Sousa
Violin solo, Adagio and Rondo, from concerto in E.....Vieuxtemps
Margel Gluck.

African Dance, Danse Negre (new).....Ascher

In addition to the above list Mr. Sousa willingly granted the following extra numbers, performed in this order: "El Capitan," "Girls Who Have Loved," "Gliding Girl," "King Cotton," "Hands Across the Sea," "Fairest of the Fair," "Semper Fideles," "Snooky Ookums," "Knockout Drops," "Stars and Stripes Forever," "Manhattan Beach," and "High School Cadets." The Sousa marches were uproariously applauded, showing that these captivating martial compositions remain perennially green in the affection of the public.

The opening overture by Méhul sounded rather fragile to modern ears. However, Mr. Sousa and his musicians gave it a performance that elicited a volley of applause, resulting in several encores at the start of the program.

The "American Maid" suite, comprising selections from Sousa's recent comic opera of that title, made an irresistible appeal to the assemblage, for in this series of fascinating tonal pictures the "March King" has revealed all of his old-time subtleties in constructing flowing melody, and all the familiar Sousa verve and rhythm.

The new march, "From Maine to Oregon" (also from the "American Maid") found immediate favor. It is written in Sousa's most compelling style and promises to become one of the big march hits with this band.

In Rubinstein's "Kammenoi-Ostrow" the work of the brasses won unstinted admiration.

Mr. Clarke's encore selections were "Moonlight Bay" and "Carnival of Venice." So well did this master cornetist perform that it would have been easy for him to have appeared again and again, the audience being insist-

ent in its demands to hear as much as possible from Mr. Clarke.

Miss Root sang "Caro nome," and then, in order to satisfy her auditors, she had to add as an encore Sousa's "Will You Love Me When the Lilies Are Dead?"

Miss Gluck is a prepossessing and talented young violinist, and after the programmed Vieuxtemps number granted two encores, the "Thais" meditation with harp accompaniment, and Kreisler's "Liebesfreud," accompanied by the woodwind choir.

It was a typical Sousa seance and the audience dispersed at nearly 11 o'clock completely satisfied with the evening's liberal and varied entertainment. In conclusion, it might be added that the restoration of the famous old "High School Cadets" march to the Sousa list of encores met with joyous approval on Sunday night.

NEW YORK SCHOOL OF MUSIC AND ARTS GIVES 348TH CONCERT.

Vocal Pupils of Ralfe Leech Sterner Distinguish Themselves—Faculty Members Assist—Next Concert Today at Wanamaker Auditorium.

The 348th concert given by the New York School of Music and Arts at Carnegie Chamber Music Hall, was attended by an audience quite filling the hall, which sent flowers to the performers, and applauded in a way that showed great enjoyment of the affair. Vocal pupils of Mr. Sterner and members of the faculty furnished piano, violin and elocutionary numbers. This gave the concert much variety, and held close attention through such means. "Style" seems to be the watchword of the Sterner singers, for they all sing with spirit, intelligence and effectiveness. Coloratura arias of great difficulty, pathetic ballads, Italian arias were done with quite professional aplomb, showing thorough preparation. There was "action," "go" and "ginger" in the style of the young singers which appealed to every one, along with proper expression when required.

Mr. Sterner first of all secures good tone quality from his pupils, then builds a vocal technic which provides an adequate medium for carrying out the composer's intentions. All did well, as stated, but the vocal fluency and high notes of Hannah Timmins ("Vilanelle"), the high range of Ramee Rivas and the artistic singing of Arline Edgerton Felker ("Ah, fors e lui") and of Sara Reddy ("Visi d'arte") deserve special mention. Others who sang were Gertrude Higgins Wilson, Belle McKinlay, Frederic Maroc, Rae Henriques Coelho and Edith Strangman. Harold A. Fix, solo pianist; DeV. Royer, violinist; Elizabeth G. Dormer, reader, and Helen Wolverton, accompanist, deserve praise for their well rendered portion of an interesting program. It is announced that the 349th concert will be held today, Wednesday, November 12, 2 p. m., at the Wanamaker Auditorium.

At the latest Verona (Italy) performance of "Aida," the personnel refused to work unless their wages were increased. The request was granted.

Interesting Program Rendered by Heinebund.

At the Heinebund concert, given in Terrace Garden, New York, Sunday evening, November 9, Charlotte Lund (soprano), Emil Zeh (tenor), Andreas Gardhausen (bass) and an orchestra comprising forty members of the New York Symphony Orchestra furnished the program, the entire being under the direction of Louis Koemmenich.

In the readings of the Wagner overture to "Tannhäuser," the only orchestral number, and in the accompaniments, Mr. Koemmenich attested again his ability as a scholarly director.

Charlotte Lund sang an aria from Bruch's "Das Feuerkreuz," also one from Von Weber's "Der Freischütz." In the latter Mme. Lund was more successful in disclosing the pleasing tonal quality of her voice and powers of interpretation. In these and in the soli parts of the final number of the program Mme. Lund showed an even broader and more effective style of delivery than last season. For encore she chose Koemmenich's ever acceptable "Was It in June?"

Emil Zeh, a young tenor, sang the aria from Von Flo-tow's "Martha" and the "Page" in the "Vom Pagen und der Königstochter" (Volbach). His voice is of uncommonly good quality and his delivery praiseworthy. "Thurmwärts Minne" (Decker), "Mein Liebesell" (Koemmenich), "Am Richen" (Engelskirchen) were the à capella numbers by the male chorus, lead by Mr. Koemmenich, and were up to the full standard of what this chorus has proved its ability to do in previous seasons.

A German-American Festival Hymn with words by Emil Roller and music by Spiller (who was in the audience and shared the applause) was effectively given by the chorus and orchestra.

Volbach's "Vom Pagen und der Königstochter," a ballad for soli, mixed chorus, and orchestra, completed the program.

It is unfortunate and rather to be wondered at, that among such a music respecting and music loving class of people as Germans are famed for being, there should be so much confusion and inattention during the presentation of such an especially good program, as was evident at Sunday evening's concert. In the "Fatherland" the slightest kind of disturbance during the delivery of the most simple program is frowned upon, and the greatest quiet observed from start to finish. Sunday evening late arrivals took their places during not only the orchestral, but also the solo numbers, and this with noise—accidental it was no doubt—but decidedly disconcerting and disrespectful to the performers, and likewise annoying to those who were taking pleasure in the program rendered.

Leginska Under Richardson's Exclusive Management.

Ethel Leginska, the pianist, desires it known that she is under the exclusive management of G. Dexter Richardson, Arbuckle Building, Brooklyn, N. Y. July 2 she made a contract covering a term of years with Manager Richardson, well known as representing many of the leading artists of the day, so that a notice in the last issue of the MUSICAL COURIER calling her "A B— artist" is incorrect.

BUSY LOUISE GERARD-THIERS STUDIOS.

Repertoire Rehearsals Begin—Fortnightly Saturday Evening Meetings—Operas Selected for This Season's Study—Wednesday Monthly Reception.

Saturday evening, November 1, marked the beginning of the repertoire rehearsals of the Louise Gerard-Thiers students at her studio, 805-6 Carnegie Hall, New York. Each year parts of grand operas (and opera comique) are carefully selected to suit the individual abilities of the pupils, and they are afforded an opportunity for ensemble work in the well known duets, trios, quartets and choruses, in the original languages.

Being a versatile artist, singer as well as teacher, Mme. Thiers spent many years abroad, where she received most of her training and experience as a grand opera singer.

But the well-rounded artist is not limited to the field of opera, and realizing this Mme. Thiers has regularly for the past seven years journeyed to the European capitals, and devoted the summer months working in languages and repertoire, gathering new material for her work in New York.

Her instructors are among the best, and include William Shakespeare, the great oratorio teacher, of London, England; Randegger, Delle Sedie, a master who taught for fifty years and was one of the great teachers of Paris, and besides at Villa Fiorita, Milan.

One would gather from this that Mme. Thiers is a very active personality, and one would have little difficulty in verifying this by visiting her studios. No pupil of hers is ever "drifting." Four months during the season, Wednesday afternoons are set aside for receptions. Always there is a program which includes a dozen of the pupils. Then, too, the Saturday evening meetings, which are held twice

a month throughout the season, entail an immense amount of work. During these evenings the students perfect themselves in respective parts of the chosen operas for a final concert when they are "letter perfect" and able to suit the action to the part, as nearly as the restrictions of concert work will permit.

The operas selected for this season's work include "Tosca,"



LOUISE GERARD-THIERS ON BOARD SS. "IMPERATOR."

"Boheme," "Madama Butterfly," "Faust," "Lucia," "Aida," "Manon," "Romeo et Juliet," "Cosa Fan Tutte," "Trova-tore," "Carmen," and "Philemon et Baucis."

The accompanying photo shows Mme. Thiers on her last trip, bound for Paris on board the Imperator, on her maiden voyage.

NEW YORK BREVITIES.

**John Adam Hugo's Works at New Assembly—
Ziegler Institute Musicale—Pigott's "When I
Am Dead"—Federlein's Sunday Organ
Recitals Begin—Two Nichols—T.
Tertius Noble's Recitals
Start Today.**

New York, November 10, 1913.

John Adam Hugo's compositions filled an hour and a half, at the Assembly Salon, Hotel Plaza, November 6, an audience mainly of women listening and applauding a program of much variety. Mme. Bell-Ranske is promoter and manager of these affairs, David Bispham president, with Rudolph Ganz, honorary vice-president. This was the program:

- Piano solos—
Des Abends, op. 22, No. 2.
Prelude, op. 2, No. 1.
John Adam Hugo.
- Songs—
Mein Herz und deine Stimme.
Song from the Indian opera Laila.
Tullik Bell-Ranske.
- Violin solos—
Appassionata.
Prelude to Spring.
Roland E. Meyer.
- Cello solo, Meditation.
Jacques Renard.
- Songs—
When We Two Parted.
Kusa.
Tullik Bell-Ranske.
- Trio in E flat major, op. 4, for piano, violin, violoncello.
Allegro maestoso.
Andante con espressione.
Allegro molto.
J. A. Hugo, R. E. Meyer, Jacques Renard.

Mme. Bell-Ranske at the outset bade the audience a cordial welcome, and asked for their undivided attention to the music of Hugo, a composer "whose melody is predominant," and to the encouragement at all times of American composers and art. She said there undoubtedly existed an artistic protest against the artificial in music, as well as against the superficial; that in the Hugo works one would find neither, because they were all genuine. This was borne out by the subsequent music heard, in which Hugo, the composer, pianist; Roland E. Meyer, violinist; Tullik Bell-Ranske, soprano; and Jacques Renard, cellist, took part. Some of the music had been heard at a previous concert of the Manuscript Society of New York, and more of it will be heard tomorrow (Thursday) evening, November 13, at the National Arts Club concert of the society. (It now begins its twenty-fifth year.) Miss Bell-Ranske sings with intelligence and warmth, and won recalls, bringing the composer forward to share honors. The song from his new opera, "Laila," has character, and seems the best thing yet done by Hugo. Mr. Meyer won admiration for his noble G string tone in "Appassionata," followed by two recalls. The cello solo, "Meditation," is appealing music, and Mr. Renard played it with all possible expression and good taste. The Trio, closing the program, has been warmly praised when played before from the manuscript; it is now published, and will be found very effective, being melodious, contrapuntal, fluent and spontaneous. Frederick Gunther and Mrs. Gunther will share the next Assembly program, Hotel Plaza, November 20.

The third annual musicale of the Ziegler Institute of Normal Singing (Inc.), at the Institute headquarters, November 1, had the following program:

- Duet, The Angel.....Rubinstein
Misses Love and Macguire.
- Before the Dawn.....Chadwick
The Proposal.....Salter
Charles Floyd, tenor.
- Lighter Far Is Now My Slumber.....Brahms
Disappointed Serenader.....Brahms
When I Am Dead (composer at the piano).....Pigott
Isa Macguire, contralto.
- Thou Art So Dear to Me.....Spencer
Depuis le jour (from the opera Louise).....Charpentier
Believe Me if All Those Endearing Young Charms.....Stevenson
Linnie Lucille Love, soprano.
- Address, American Musical Uplift.
- Thy Beaming Eyes.....MacDowell
How I Love You.....La Forge
Allah.....Chadwick
Si mes vœux avaient des ailes.....Hahn

Geheimes.....Schubert
Elizabeth's Prayer (from Tannhäuser).....Wagner
Emma Cecile Nagel.

Emma Cecile Nagel is under the management of the Musical Bureau for American Artists. Linnie Lucille Love will be remembered as having created the Voice in "Romance" last season at the Maxine Elliott Theater. Isa Macguire and Charles Floyd are both church singers. Elsie Hirsch, Isa Macguire, Mrs. Julian Edwards and Mr. Pigott proved to be excellent musicians and accompanists. Robert Stuart Pigott's song, "When I am Dead" (Rosetti), is a song containing much depth of feeling, recently published, and sure to be in demand, so appealing is its melody. Miss Macguire sang it with real expression, the composer playing the accompaniment. The rooms were beautifully decorated with flowers and were filled to their capacity. Among those present were: Edw. Bergé, president of the Fraternity of Musicians; Charles d'Albert, symphony director; Baroness Pastori; Robert Piggott, the composer; Miss Goldsmith, the founder of the Cripples' Home, and Mrs. Julian Edwards, former opera singer.

Gottfried H. Federlein's first free organ recital under the combined auspices of the Ethical Culture Society and the Board of Education, in the society's auditorium, Central Park West and Sixty-fourth street, Sunday at 4 o'clock, drew a good sized audience to listen to the varied program. Mr. Federlein has a beautiful instrument at his disposal, knows it thoroughly, is heartily in love with his work, has the technic to carry out his ideas, and has devoted thought and study to these affairs; the consequence is apparent in the spontaneity and ease of his playing. If any one can play the Bach toccata and fugue in D minor better than Organist Federlein, the present writer cannot name such a player. This performance drew murmurs of admiration, increasing to loud applause, continuous throughout the recital. Sodermann's "Swedish Wedding March" is familiar, and Bossi's "Scherzo" the reverse, were heard with interested attention. A romantic-sentimental piece by Gillet was substituted for the Guilman prayer toward the close; in this as well as in other delicate pieces the vox humana stop and the tremolo string instrument effects were altogether beautiful. A triumphant close was that provided by Guilman's "Grand Chorus in D." Appended is the program for Sunday, November 16, 4 p. m., in Ethical Culture Society Auditorium:

- Grand Chorus in G minor.....Hollins
Chant Sans Parole.....Tchaikovsky
Offertory in E flat.....Dubois
Sixth Sonata.....Mendelssohn
Prelude to Le Déluge.....Saint-Saëns
Berceuse.....Gounod
Oberon Overture.....Von Weber

Mr. and Mrs. John W. Nichols, known throughout the country for their attractive vocal and piano recitals, are busy adding to their already extensive repertoire new songs and piano numbers for forthcoming concerts, which include bookings late into next summer. A tour for February is being arranged, which will take them to Texas. They are already booked for recitals in Warren, Ohio, February 3; Alliance, Ohio, February 4; Washington Court House, Ohio, February 6; also Marietta, Ohio, New York City, Chicago, Ill., St. Louis, Mo., etc. Their return trip through the South will include appearances in Mississippi, Tennessee, Alabama, Georgia and Virginia, followed by a series of engagements in the vicinity of New York. They have been secured for a joint recital on March 20 by the Rye Seminary, Rye, N. Y.

T. Tertius Noble, the English Cathedral organist, announces a series of six Wednesday afternoon organ recitals on the newly built organ at St. Thomas' P. E. Church, Fifty-third street and Fifth avenue, at 4 p. m., the following organists participating:

- T. Tertius Noble.....November 12
Will C. Macfarlane.....November 19
Miles Farrow.....November 26
Charles Heinrich.....December 3
Arthur S. Hyde.....December 10
T. Tertius Noble.....December 17

A booklet containing all the programs is in press, and may be had on request; it contains the specifications of the unusual organ, in which is incorporated many of Mr. Noble's ideas, pictures of the organ, of the organists who give the recitals, etc. A program of music exclusively

by Mr. Noble was given at St. Luke's P. E. Church November 2, under Charles Whitney Coombs. November 9, at St. Bartholomew's Church, at the 4 o'clock service, a similar program was given, including the anthems "Souls of the Righteous," "Blessed Be the Lord God," and the vesper hymn, "Lord, Keep Us Safe."

Heinrich Jacobsen, conductor and singing master, has located in New York to teach the "Technique of Speech and Lyric Diction." He says this bears the same relation to the singer's art that the muscular development of the hand does to the art of the pianist. The system is based on a proper adjustment of tone and speech, so rarely found. The vague, mysterious and unsatisfactory teaching of voice culture is practiced on all sides, and the many books leave the earnest student as much in the dark as before. All this is cast aside through Mr. Jacobsen's method of teaching, which is based on sense and simplicity. This authority has had extensive experience in Buffalo and Rochester, cities in which he was an important factor in musical progress.

Platon Brounoff's "Titanic Symphony" is his latest orchestral work; it is a vivid musical portrayal of that tragedy of the sea. Mr. Brounoff lectures for the Board of Education, on Russian Music, Hebrew Folksong, etc.

Dagmar Rübner returned a fortnight ago from three months spent in Italy, and at Homburg, where she was advised to rest and recuperate this season. Accordingly she expects not to play in public, but devote herself to vocal study, composition and literary work.

Elinor Comstock issued invitations to a Costume Recital of Folksongs, by Dorothy Rosalind and Amelia Fuller, at the Comstock Piano School, November 11.

Modern Music Society Musicale.

An outgrowth of the Lambord Choral Society, which inaugurated its career last year, the Modern Music Society of New York, recently incorporated under New York State laws, aims to present new and rarely heard chamber music, choral and orchestral works of American composers. In the interest of musical culture in America it plans also a definite propaganda by various means, including lectures. The program of the society for this season embraces a series of four matinee musicales at Rumford Hall, New York, and two concerts at Aeolian Hall, New York, one with a capella chorus and soloist, the other with chorus, orchestra and soloist. The Lambord Choral Society remains a distinct organization, but a part of the Modern Music Society.

On Sunday afternoon, November 16, Mrs. Raymond C. Osburn, soloist; the first of the series of matinee musicales illustrating different art forms in music and the development of the modern art song, will be given, as follows: "Die Losgekaufte," German folksong; "Le Prisonnier de Hollande," French folksong; "Dir, Dir, Jehova, will ich singen," J. S. Bach; "My Mother Bids Me Bind My Hair," Haydn; "Das Veilchen" (Goethe), Mozart; "Unge duld" (Wilhelm Müller), Schubert; "Stille Thränen" (Justinus Kerner), op. 35, No. 10, Schumann; "Mädchen mit der rothen Mündchen" (Heine), op. 5, No. 5, Robert Franz; "Niemand hat's gesehn" (Gruppe), op. 9, No. 4, Carl Loewe; "Sehnsucht" (Franz Kugler), op. 49, No. 3, Joh. Brahms; "Er ist's" (Eduard Mörike), Hugo Wolf; "Allerseelen" (H. von Gilman), op. 10, No. 8, Richard Strauss; "Traum durch die Dämmerung" (O. J. Bierbaum), op. 35, No. 3, Max Reger; "Romance" (Paul Bourget), Claude Debussy; "Le Grillon" (Jules Renard), Maurice Ravel; "Mädchenlied" (Paul Remer), Arnold Schönberg.

Honor to Mrs. Morrill.

Pupils and friends of Laura E. Morrill will tender the well known New York vocal teacher a recital at Aeolian Hall, New York, Tuesday evening, November 18.

The following are the patronesses: Abbie J. Bain, Mrs. Theodore Dreiser, Mrs. Richard H. Gatling, Mrs. Frank A. Peteler, Mrs. Arthur O. Probst, Lallia Snelling, Mrs. Virgil O. Strickler, Mrs. Frederick Stott, Mrs. Frank L. Steers, Mrs. William K. Tillotson, Mrs. Harry S. Van Keuren, Mrs. Faniel R. Weed.

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HOME TRAINING FOR AMERICAN SINGERS.

Oscar Saenger Tells in the Century Opera Weekly Why American Vocal Teachers Are Able to Equip American Singers Fully for Grand Opera—Native Field Full of Opportunities.

When the leading tenor role in the season's most important production at the Metropolitan Opera House is entrusted to a young American singer who has never taken a vocal lesson outside of America, it is time for the public to realize that the notion that foreign training is necessary for our opera singers has become obsolete.

The success of American singers in grand opera is a familiar story. We know there is hardly an important opera house in Germany or Austria without its complement of American artists. The American singer is no longer a rarity in the opera houses of France and Italy. We observe with gratification that the percentage of American-born artists in the New York, Chicago, and Boston opera companies is mounting steadily. The significance of all this is, in the first place, that we have in this country a wealth of vocal talent.

Without any reflection whatever on the ability or sincerity of the very many excellent vocal teachers in Europe, it can be stated safely that the American pupil can prepare better in this country for a grand opera career than abroad. I do not want to state this entirely upon my own authority. I think it will be admitted that Giuseppe Campanari, of the Metropolitan Opera Company, a singer of more than twenty years' experience in opera, both here and abroad, is competent to give an opinion. In a magazine article, not long ago, the problem confronting parent and pupil was put by him in this terse fashion:

"The great trouble is that the parent who becomes entangled in this problem is likely to say, 'Well, if daughter is really serious about her music, I guess we'll have to send her abroad!' 'But where?' asks Mr. Campanari. 'Italy?' They say there are one thousand vocal teachers in Milan alone thriving on American dollars. Let us be conservative and make that figure include the teachers in Florence, Rome, and Naples. Are these one thousand teachers producing ten good American opera singers a year among them? . . .

"Don't go to Europe for your operatic training. Study your repertoire in this country. When you are ready the opportunity for your debut will be open to you here at home," is Mr. Campanari's conclusion.

Aside from its economic aspect, this condition is most fortunate. For years American girls have been going abroad by hundreds to study opera, most of them without proper provision for the right guardianship and loving sympathy so necessary in the inevitable moments of discouragement and homesickness. We know that they are exposed to the most insidious temptations; we know further that hardly one in a hundred of these girls reaches the goal of her ambitions. It ought to make us uncomfortable to think of the fate of some of those who fail. All of the unpleasant and dangerous features of study abroad are obviated by study in America, where the position of the unchaperoned young woman presents no difficulties or dangers as it does in Europe.

As late as ten years ago it could be urged, and rightly, that the American vocal teacher had little claim to be considered as a grand opera specialist. We had not then met the supreme test. None of us could show a pupil on the stage of our own opera house. But six years ago Marie Rappold went on the stage of the Metropolitan Opera House and sang Sulamith in Heinrich Conried's revival of Goldmark's "Queen of Sheba." That night all the traditions were swept aside and the path to glory for the American-trained singer was blazed by this Brooklyn girl. For the first time in our musical history a singer who had never set foot in a European vocal studio went on the stage of the first opera house in the world as a principal. Since that night, I am happy to say, the stage door of the Metropolitan Opera House has been wide open to the American-trained singer. Alma Gluck was the next to step from a New York studio into the principal roles at the Metropolitan. In the past season Lila Robeson, of Cleveland, took front rank among the Metropolitan contraltos by her singing of such roles as Amneris and Azucena. Paul Althouse was the next. And I must not forget Orville Harrold's triumphs in the days of the old Manhattan Opera House. This year Rudolph Berger, now leading tenor of the Berlin Royal Opera, joins the Metropolitan forces—not as a foreigner, but as an American-trained singer, who set an entirely new fashion by obtaining a leave of absence from a foreign opera house to come to New York for vocal instruction.

In view of these instances, it can no longer be urged that the American vocal teacher is not equipped to train pupils for the operatic stage, or that the door of opportunity is closed to the American singer without a foreign reputation. The only argument left in favor of foreign study is the old stock objection that we lack artistic atmosphere in this country. But what has any city in Europe to offer musically more than New York, Boston, or Chicago?—New York is the world's greatest operatic center,

and, through an interchange of artists, Boston and Chicago share our enjoyment of the greatest singers. Our symphony orchestras compare favorably with similar organizations abroad. Our art galleries are the envy of Europe. Our libraries are marvels of equipment and organization. The world's greatest virtuosi are heard oftener here than in any foreign capital. We may be commercial in spirit, but we seem to have plenty of leisure left for the refinements of life, and, added to this, the money to attract the best in music and every other line of art. The student in New York, Boston, Chicago, or Philadelphia can hear greater artists and more high-grade music than anywhere else in the world.

That disposes of the last objection to home study for grand opera. The next question is whether the field of opportunity is wide enough in this country for the operatic aspirant. It would seem so with the Metropolitan, Boston, and Chicago companies supplemented by the Century Opera Company. But the field of opportunity for the American-trained singer is not limited to his own country. I have pupils singing in a dozen opera houses in Germany, France and Italy who obtained their engagements and began their careers without going near a teacher on the other side. It is good, however, to be able to say that there is a growing demand for our own singers in this country. If the Century project of opera in English at reasonable prices succeeds, as it should, we may look forward to the development of a real school of American singing which will stand definitely and permanently with the American schools of painting, sculpture, and literature. Not until then will America receive the recognition she deserves as a productive and creative art center.

The Ghost at the Piano.

What master's fingers are on those keys?

Chopin, of course, first dreamed and played
And out of his magical mad brain made
The moon and starlight witcheries

That enfold us now: but look at the breeze
That quivers over the ivories!

Has the great man's ghost not been well laid
That it comes back here into times like these,
Revealing itself as a wind to the trees?

Of course:—a wire, that box over there

Our hostess holds, an electric spark,
And the music follows: but watch those keys
Tremble and dance in the dim half-dark
That the flickering golden downward flare
Of the hooded candles gathers where
A player might bend at his mysteries.

The hooded candles on either side,

In the dusk between—the wraith of a man!

The man himself, who lived and died

So hard, so soon—yet's glorified

By encompassing in his narrow span

Worlds that the best of us never can!

A little imagination—and there

Is the long black coat with its graceful curves,

The high white neck cloth, the crisp brown hair,

The high-held long-bold head above—

But it bent too low at George Sand's love!

Look thro' his misty back at his hands,

The long white fingers like naked nerves

Flying to carry his soul's commands,

Feeling the way for the dips and swerves

Of his dream, his dream, his hope and pain—

The fiend at his throat, the god in his brain—

And each resolution wails "In vain!"

Now the lights go up, and all is changed.

A Chopin nocturne in the gloom!

A good conceit—it is well arranged:

There's a buzz of pleasure about the room.

The auto piano deserves all praise—

It's a splendid thing in its gilt and glaze!

And Chopin's ghost is out in the snow

Cooling with Keats, McDowell, and Poe—

Prometheans burned that we might glow!

Dead, now, these—million years or so.

—The Forum.

Those Lion Stories.

[From the New York Sun.]

Emmy Destinn, of the Metropolitan Opera Company, will sing one of her arias in a cage with a live lion.—Despatch from Berlin.

Frieda Hempel, of the Metropolitan Opera Company, sang to a cage of lions in Berlin last summer.—News item.

If the Metropolitan management should run out of prima donnas it might sling a ripe press agent or two to the beasts.

Cecil Fanning in Indianapolis.

Cecil Fanning, the popular American baritone, and H. B. Turpin, his accompanist, are to be congratulated upon the great success they are having at their every appearance, and upon the splendid press criticisms they receive. The following notice is from the Indianapolis Star of November 6, telling of the recital given by Mr. Fanning on November 5 for the Indianapolis Matinee Musical.

The Matinee Musical made a wise choice in the selection of this artist, Mr. Fanning, who, besides being endowed with youth and talent, has still another point in his favor. This is the success he has already achieved. Add to this the fact that he is an American who had all his instruction in America under the guidance of H. B. Turpin, an American, who is his accompanist, a position he has occupied since Fanning began his career, and the result is an all-American product. This was not Mr. Fanning's first appearance here, and the impression he made on a former occasion, when he sang under the auspices of the People's Concert Association a few seasons ago, was not one to be forgotten.

Mr. Fanning's welcome was a sincere one. While the audience was not so large as the artist deserved, it was of the enthusiastic, intelligent sort that an artist enjoys.

In short, the anticipation of hearing an artist who stands in the front rank of singers, became a realization. The standard of his numbers, which is very high, was drawn from the best in the song literature of the German, Russian, old French and old English, including compositions new to American audiences. The following was his program:

Du bist die Ruh! (Ruckert).....Schubert
Wohin?.....Schubert
Am Feierabend.....Schubert
Die Schöne Müllerin.....Schubert
Der Erlkönig (Goethe).....Loewe
Der Flieger (Meinhard).....Hubert Patsky
Teufelslied (Volker).....Eugen Haile
Morning.....Rachmaninoff
O, Thou Billowy Harvest Field (Tolstoy).....Rachmaninoff
Folk-songs—

Bonten de Rose.....Old French
Le Cycle du Vin (dance song).....Old French
Dame Durden (old English).....arr. by G. Ferrari
No, John! (old English).....arr. by Cecil Sharp
Ballad, L'Africaine.....Meyerbeer
The Last Leaf (Oliver Wendell Holmes).....Sidney Homer
She Is Far from the Land (Thomas Moore).....Frank Lambert
Smuggler's Song (Rudyard Kipling).....Marshall Kernochan
His clear enunciation framed in tonal beauty brought out the characteristics of each song.

He was recalled for "his" numbers and sang Wolf's "Verborgeneheit," Busch's "I Had a Dove," Harriet Ware's "Mammy Song," and at the conclusion, "The Mad Dog," from "The Vicar of Wakefield," by Liza Lehmann.

The accompaniments by Mr. Turpin, who in his playing seemed to breathe with the singer, were very sympathetic and at all times proved an important feature. One might have asked oneself, does the song add to the piano or vice versa? (Advertisement.)

Wolle Pleases Pennsylvanians.

Below is a Harrisburg, Pa., tribute to the famous organist, Dr. J. Fred Wolle, of Bethlehem, Pa.:

Dr. J. Fred Wolle, famous throughout the country as an organist and director of the Bach festivals at Bethlehem, gave the inaugural recital on the Zion Lutheran new organ last evening.

The program from the beginning to end was of a solid and profound nature, the selections being especially well arranged, and one that showed up the entire resources of the instrument in an excellent manner.

Dr. Wolle gave one of the best renditions ever heard in Harrisburg, and after hearing him it left no doubt but that he is one of the greatest organists in the country.

He has a wonderful gift of memory—playing largely without observing his music; a marvelous technic and an insight and feeling which lift it far above the par, and places him in the rank he so deservedly holds.

Dr. Wolle is an exponent of Bach, and his rendition of the fantasia and fugue in G, and aria in A minor, was thoroughly enjoyed and appreciated—even by those who find a certain dryness in Bach's composition.

Wagner's "Evening Star" and the minuet by Beethoven were the light pleasing numbers of the program.

The recital closed with the theme and finale by Thiele and in organ literature nothing is written that is more difficult and massive, in this number Dr. Wolle showed his tremendous technic.

The organ is a two manual one of twenty-eight speaking stops. (Advertisement.)

Marie Morrissey Under Charlton Management.

Marie Morrissey, contralto, was so successful at her Aeolian Hall, New York, recital, October 30, that Loudon Charlton made immediate arrangements to place her under his management. Mme. Morrissey, who is a pupil of Dudley Buck, has been heard on various occasions in the past season, but this appearance in Aeolian Hall really marked her debut as a public concert singer. The verdict of the New York critics was throughout favorable, in fact there was unanimity of opinion quite out of the ordinary. Under the Charlton management the contralto will devote the entire season to concert and oratorio.

Jane Osborn-Hannah with Titta Ruffo.

Jane Osborn-Hannah, of the Philadelphia Opera Company, will make her first appearance in Philadelphia this season on Thursday evening, November 13, in "Pagliacci"; she will appear with Titta Ruffo.

The well known soprano will also be heard during the opera season in "Nabucco," "Walküre" and in the second performance of "Pagliacci."

METROPOLITAN BOX HOLDERS.

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Mrs. C. P. H. Gilbert, opening night.
Edson Bradley, odd Mondays.
Jules S. Bache, even Mondays and Thursdays.
Gen. Howard Carroll, odd Wednesdays.
J. B. Cobb, even Wednesdays.
B. F. Yoakum, odd Fridays.
F. S. Witherbee, even Fridays.
Mrs. Clarence M. Hyde, matinees.
- 7 William Vincent Astor.
- 9 Mrs. Charles T. Barney.
Mrs. Walter S. Gurnee, odd Mondays and odd matinees.
William E. Benjamin, even Mondays.
Mrs. D. S. Lamont, Wednesdays.
Willard Straight, Fridays.
Mrs. Hamilton Fish, even matinees.
- 11 Perry Belmont.
Mrs. William B. Leeds.
Mrs. Pembroke Jones, opening night.
M. Taylor Pyne, odd Mondays.
Mrs. E. H. Harriman, even Mondays.
Mrs. H. F. Shoemaker, odd Wednesdays.
Joseph Eastman, even Thursdays.
Arthur Curtiss James, odd Fridays.
Archer M. Huntington, even Fridays, odd matinees.
- 13 H. A. C. Taylor.
Mrs. Lloyd S. Bryce.
E. S. Harkness, odd Wednesdays.
G. G. McMurty, even Thursdays.
Percy R. Pyne, even matinees.
- 15 Miss Iselin.
E. H. Gary, opening night, even Mondays.
H. L. Pratt, Wednesdays.
P. R. Pyne, odd Fridays.
R. Fulton Cutting, even Fridays.
Mrs. Charles H. Senff, matinees.
- 17 William D. Sloane, } Alternately.
Mrs. H. McK. Twombly, }
- 19 Henry Clay Frick.
- 21 Charles Steele, even Mondays, odd Wednesdays.
William H. Porter, } odd Mondays and even Wednesdays, alternately.
H. P. Davison, }
Albert H. Wiggin, odd Thursdays.
Thomas W. Lamont, even Thursdays.
Mrs. C. H. Coster, Fridays.
O. G. Jennings, even matinees.
- 23 Elbridge T. Gerry.
Mrs. Louis T. Hoyt, Wednesdays.
J. Stuart Blackton, Thursdays.
Edward J. Berwind, Fridays.
- 25 Mrs. G. G. Haven, } Alternately.
John E. Parsons, }
Finley J. Shepard, Thursdays.
- 27 George S. Bowden.
Charles Lanier.
- 29 Mrs. Richard Gambrill.
J. Stewart Barney.
George D. Pratt, Wednesdays.
A. Murray Young, odd matinees.
Mrs. E. L. Ludlow, even matinees.
- 31 Mrs. Vanderbilt.
William B. Thompson, odd Wednesdays.
Charles E. Sampson, even Wednesdays.
John M. Bowers, odd Fridays.
Benjamin Nicoll, even Fridays.
- 33 Henry R. Hoyt.
Miss Rosina S. Hoyt.
Edwin Gould, Fridays.
- 35 J. P. Morgan.
- 37 Mrs. John B. Stanchfield.
- 39 Mrs. E. M. Zollikofer, odd Mondays.
Theodore Boettger, }
Wendell J. Wright, } Even Mondays.
Myron W. Robinson, }
- 41 Julia Chester Wells, Mondays.
- 43 E. L. Breese Norris, Mondays.
- 45 George B. Hurd, Mondays.
Reginald Barclay, Wednesdays.
- 47 George J. Jackson, } Mondays.
George McNier, }
B. S. Work, Wednesdays.
- 49 James B. Dickson, Mondays.
Frederic H. Humphreys, Wednesdays.
C. D. Tows, Saturday matinees.
- 51 W. Dixon Ellis, even Mondays.
Gage E. Tarbell, odd Mondays.
Dr. Willy Meyer, Wednesdays.
F. A. Coffin, Saturday matinees.

- 53 Edmund L. Baylies, Mondays.
Mrs. Edward Randolph, Wednesdays.
Nicholas M. Pond, Fridays.
- 2 A. D. Juilliard.
Mrs. John S. Rogers, opening night, odd Thursdays.
Adrian Iselin, Jr., odd Mondays, even Thursdays.
Mrs. Philip M. Lydig, even Mondays.
Miss Leary, Wednesdays.
Mrs. Frederick Pearson, Fridays.
- 4 August Belmont.
Daniel Guggenheim, } Wednesdays.
S. R. Guggenheim, }
Mrs. E. H. Harriman, odd Fridays, part matinees.
- 6 W. K. Vanderbilt.
- 8 C. N. Bliss, Jr., } Mondays, odd Thursdays.
Miss L. P. Bliss, }
John Claflin, Fridays.
B. H. Borden, } Wednesdays, even Thursdays, odd matinees.
H. S. Borden, }
Mrs. D. S. Lamont, even matinees.
- 10 H. C. Fahnestock, Wednesdays, Fridays, odd matinees.
John Pratt, Mondays, Thursdays, even matinees.
- 12 Henry Clews, } Alternately.
George J. Gould, }
- 14 George Henry Warren.
Clarence W. Bowen, even Mondays.
Mrs. Helen Hartley Jenkins, Wednesdays.
Benjamin N. Duke, odd Thursdays.
Mrs. William Lowe Rice, odd Fridays.
Louise Scott, even Fridays.
Mrs. Stephen Pell, even matinees.
- 16 William Willis Reese, even Mondays, even matinees.
James Speyer.
Mrs. Arthur Gibb, odd Wednesdays.
Stuart Duncan, Fridays.
Walter Graeme Ladd, odd matinees.
- 18 Miss Helen O. Brice.
Charles B. Alexander.
Mrs. Edward D. Adams, odd Wednesdays.
Mrs. S. Achelis, even Wednesdays.
Mrs. Elmer Black, odd Thursdays.
Mrs. A. Barton Hepburn, even Thursdays.
Mrs. J. J. Wysong, even Fridays.
Mrs. J. A. Ferguson, odd matinees.
- 20 Ogden Mills.
Mrs. Whitelaw Reid.
Henry T. Sloane, even Fridays.
- 22 W. Seward Webb.
Ormond G. Smith, opening night.
M. Taylor Pyne, even Mondays.
Otto H. Kahn, odd matinees.
Joseph H. Choate, even matinees.
- 24 Robert Walton Goelet, } Mondays.
Mrs. Whitney Warren, }
Mrs. Clarence Cary, }
H. M. Tilford, Wednesdays.
Egerton Winthrop, even Fridays.
Mrs. Henry B. Hyde, odd matinees.
- 26 William Ross Proctor.
Mrs. William M. V. Hoffman, odd Fridays.
George Grant Mason, even Fridays.
- 28 Mrs. W. B. Cutting, Mondays and matinees.
J. H. Schiff, Wednesdays.
F. E. Lewis, odd Thursdays.
G. G. Haven, Jr., } Even Thursdays and Fridays.
J. Woodward Haven, }
- 30 Harry Payne Whitney.
Payne Whitney.
- 32 Luther Kountze.
Mrs. Pembroke Jones, even Mondays.
W. D. Kountze, odd Wednesdays.
Mrs. A. Gordon Douglas, odd Fridays.
George B. Post, Jr., even Fridays and odd matinees.
- 34 James B. Haggis.
Charles M. MacNeill, Thursdays.
John D. Ryan, Fridays.
- 36 Noble McConnell, Mondays.
- 38 Dwight A. Jones, Mondays.
- 40 Robert C. Clowry, Mondays.
- 42 Julian H. Meyer, } Odd Mondays.
Charles L. Sicard, }
Hubert T. Parsons, even Mondays.
E. E. Smathers, Wednesdays.
- 44 Mrs. A. C. Washington, Mondays.
- 46 Peter Doelger, Mondays.
- 48 Giulio Gatti-Casazza.
- 50 Lewis F. Doyle, odd Mondays.
F. W. Woolworth, even Mondays.
Mrs. Jefferson Coddington, } Wednesdays.
Mrs. L. H. Tyng, }
J. Hornblower de Witt, Fridays.
- 52 Isaac D. Fletcher, Mondays.
Charles C. Hoge, Wednesdays.
Mrs. Frank M. Lupton, odd Wednesdays.
James Gayley, Fridays.
J. C. Elms.

- 54 Frank Gray Griswold, Mondays.
Mrs. Albert Barnes Boardman, Wednesdays.
George M. Landers, Thursdays.
STALL BOXES.
- B Mrs. George Scott Graham, Mondays.
Mary Campbell, Wednesdays.
A. B. Leach, Saturday matinees.
- C Frank Scott Gerrish, Mondays.
Mrs. Elmer Jerome Post, } Odd Wednesdays.
Dr. W. W. Gillfillan, }
Alexander von Gontard, even Wednesdays.
Emil Winter, Fridays.
Miss M. G. Stowe, Saturday matinees.
- D Mrs. Francis N. Bangs, Mondays.
Frederick J. Lancaster, Wednesdays.
Frederick T. Fleitman, Fridays.
Mrs. Victor M. Tyler, Saturday matinees.
- E C. H. Ditson, Mondays.
S. S. Rosentamm, Wednesdays.
Benjamin D. Riegel,
John R. De Witt,
Fridays.
John C. Breckinridge, Saturday matinees.
- F Mrs. von Juch Wellman, } Mondays.
Mrs. John R. Morron, }
Frank R. Ford, Wednesdays.
Mrs. Victor G. Fischer, Fridays.
Mrs. Edwin A. Fisher, } Saturday matinees.
Mrs. Millard F. Ross, }
- G F. S. Ullman, } Mondays.
Henry Zuckerman, }
S. Z. Mitchell, }
C. M. Maxwell, } Thursdays.
R. E. Breed, }
C. A. Bryan, }
Abraham B. Meyer, Fridays.
Miss Marion Gillender Lane, } Saturday matinees.
Miss Edith van Zandt Lane, }
- H Jonathan Bulkley, Mondays.
A. I. Namm, Wednesdays.
Kenneth Van Riper, Thursdays.
Baron Alfred von der Ropp, } Fridays.
Baroness Alfred von der Ropp, }
Baroness Vera von der Ropp, }
Mrs. Robert Benson Davis, Saturday matinees.
- J Mrs. George C. Clausen, Mondays.
Gustav Vintschger, Thursdays.
J. Burling Lawrence, Fridays.
Edgar A. Manning, } Saturday matinees.
John R. Bradlee, }
- V John W. Herbert, Mondays.
Albert Plaut, Wednesdays.
Mrs. Ansel Oppenheim, Fridays.
- W Jacob Langeloth, Mondays.
C. C. Dula, Wednesdays.
Mrs. Olin D. Gray, Saturday matinees.
MacDowell Club, Thursdays.

Edelman's Concert.

Abner N. Edelman, formerly associated with Loudon Charlton, will present in concert at Cooper Union, New York, Thursday, November 13, an array of notable artists. It includes the new soprano, (Baroness Olga von Tuerk-Rohn, whose name is a household one in Austria, Germany, Roumania and Bulgaria, and who promises to create a sensation. An Austrian critic, after attending her first concert in Vienna, called her the "Austrian Nightingale," and this sobriquet has clung to her in her travels. In London, where she appeared in a recital, she received a testimonial which she values very highly, the critic remarking that she was "the prima donna of Europe." The Baroness will be heard in compositions by Verdi, R. Strauss, Schubert, Offenbach, Van der Stucken and J. Strauss.

The other artists who will appear with the singer are Alexander Saslavsky, the Russian violinist, and Leopold Rovenger, a German pianist, pupil of Godowsky, who, after appearances in Europe, recently returned to the United States, and has been touring with the Russian Balaika Orchestra. Mr. Saslavsky will play Tchaikowsky's "Serenade Melancholique," Kreisler's "Caprice Viennois," "Prize Song" from "Die Meistersinger" and Ries' "Adagio" and "Perpetuo." The piano numbers by Mr. Rovenger are Chopin's "Impromptu," op. 36, berceuse and nocturne; "Campanella," Liszt; "Warum," Schumann, and tremolo, Gottschalk.

Wakefield Starring in "Rob Roy."

Henriette Wakefield, the well known contralto, formerly of the Metropolitan Opera Company, is now starring in De Koven's opera, "Rob Roy," which is at present on tour. The contralto's success in a leading role of "Robin Hood" last season was notable.

Miss Wakefield is one of Eleanor McLellan's prominent pupils.

ON PUBLIC SCHOOL MUSIC.

Being Excerpts from a Paper on "Public School Music, the Foundation of All Musical Activity," by Bertrand Alan Orr, to Be Read at the Annual Meeting of the North Dakota Educational Association in Fargo, N. Dak., November 5, 1913.

The vast army of students in the public schools from the first grade up, who have to gain every rung in the musical ladder by hard study, are the ones to be considered under the title of this article.

It makes no difference whether the individual in after life turns to music for recreation and pastime, or whether he takes it up professionally and makes it a lifework; the foundation laid in the public school is necessary to all alike.

The ability to "think" music is invaluable to all interested in it, from the individual who "plays or sings for his own amusement" to the professional commanding the highest salary. Music can be no longer considered a luxury, but is a necessity. Therefore it is deplorable to be compelled to admit that there are still persons who are opposed to having music in the public schools. For convenience in considering these people who think they are opposed to music in the schools, I would divide them into two classes:

First—The taxpayer and father, who having had no musical advantages when a boy, refuses to be convinced that music is a necessity.

Second—The boy in school who is laboring under the delusion that music, like dolls, is too feminine for him.

It is more difficult to deal with No. 1 than with No. 2, for two reasons: The father is usually past the time in life when he can or will take any active part in anything musical. The other reason for opposition from the father is purely financial. Men have been known to make a strong fight against music in the public schools for no other reason than that it would be too expensive. Men of this caliber must see the results before they are convinced that music is worth while, and the time required to prove this fact to them varies with different individuals.

I am satisfied that the number of young men attending school who try to substitute some other subject for music is gradually diminishing and that those who have not had music in the schools very soon regret it.

It takes about ten years to prove to No. 1 (the taxpayer) that his premise has been wrong and about one-third of that time for the young man to realize his mistake.

What must be done to improve these conditions? I think the remedy may be considered under two heads and classified as follows:

First—Better equipment in the schools.

Second—Better musical preparation on the part of supervisors and other teachers.

Under No. 1, I believe that every room in the school where music is taught should be provided with a good instrument, tuned at least at the beginning and middle of each school year. There are many of our supervisors and a large per cent. of the grade teachers who have difficulty in singing even the most common intervals in tune, and if they are further handicapped by being compelled to use an instrument which is badly out of tune the chances for any marked advancement on the part of the classes are indeed few.

I feel that every high school, in addition to a first class piano, should have a standard make of mechanical player and a reproducing apparatus with a goodly quantity of the best rolls and records for each machine. A portion of the time devoted weekly to music should be used in listening to standard compositions on these machines, thus giving the student body an opportunity of hearing the good things in music, which many of them will hear in no other way. Hearing good music performed is one of the best methods of improving musical taste.

The best and most effective results can be obtained by always doing the best work possible under conditions as we find them and prove to those who have charge of public finances that music is a necessity, and therefore a very important factor in the public school.

Number 2: Better musical preparations on the part of supervisors and other teachers, I feel, is most important. There are many supervisors of music in our schools who are musicians in every sense of the term, and there are others of whom it is impossible to say as much. There are many persons who have secured positions as supervisors before they were competent to hold them. The individual is not always at fault for this condition. All schools of music offering courses in public school music should keep abreast with the times, know of the demands which will be made upon supervisors and then offer a course which will prepare them to meet the situation. Many supervisors of music, after graduating from some school of music and securing a position, feel that they are then qualified to teach without further study. Progressive superintendents and schools should not offer perpetual contracts to such teachers. The world is marching on himself as a factor not only at the Peabody Conservatory

and the individual who does not do some special work, either by reading new literature continually or taking special courses during the summer, will soon find himself years behind the procession.

Every successful teacher must be a student of human nature, and a supervisor of music should have marked ability in that line in order to create the greatest interest in music in all grades, but more especially in the upper classes. The successful teacher will ascertain the likes and dislikes of the pupil and give him due consideration in selecting songs for him, of course keeping within the bounds of good musical literature. Many supervisors will inquire: "How am I to know what style of music my high school chorus will enjoy?" My answer to this query would be, personal contact with every individual in the chorus. Get acquainted with the individual, learn the likes and dislikes of each and cater to the majority. The supervisor should know the possibilities of each voice in the chorus.

Summary: The entire musical equipment of the schools (teachers and instruments) must be in the best possible condition all the time to secure the best result.

Sciapiro Chosen Director of Jersey Conservatory.

Michel Sciapiro, the noted violinist, has been chosen for the directorship of the College of Musical Art of New



COLLEGE OF MUSICAL ART OF NEW JERSEY.
Michel Sciapiro, director.

Jersey, which will open November 25. Mr. Sciapiro was selected from numerous candidates of prominence to head this college. Sciapiro is especially suited for this position, having been identified in similar capacities in Europe. Well known teachers have been engaged for the staff of the College of Musical Art of New Jersey. Karl Krieg, known as Sciapiro's artist-pupil, virtuoso and musician of high rank, has been selected as his first assistant.

Gustav Strube to Compose Carol.

Although Gustav Strube, formerly first violinist and assistant conductor of the Boston Symphony Orchestra,



GUSTAV STRUBE.

has been in Baltimore but a short time, he has established

of Music, where he heads the department of harmony and composition, but in the music life of the city. At a meeting of the music committee of the Community Christmas Tree Celebration, it was decided to ask him to compose the music for a carol to be rendered by a chorus of the United Singers on Christmas Day. The words will be written by a Baltimore poet, Folger McKinsey, known in the literary world as the "Benztown Bard." The occasion will be one worthy of attention, for the celebration is being planned on a scale large enough to give it natural prominence. In all likelihood the United Singers will be augmented by the chorus which participated in the "Darkness and Light" pageant, which makes an organization numbering about 800 members. Mr. Strube has promised to favor the committee and expects to have his manuscripts ready for publication in a short time. The performance of the carol will be of more than local interest, for Mr. Strube is a composer of international prominence and his musical products never fail to attract attention. He has but recently taken charge of the orchestra at the Peabody Conservatory of Music.

Ethelynde Smith in Braintree Recital.

The first affair to take place at the New Town Hall, Braintree, Mass., was the song recital given under the auspices of the Philergian Club, on October 21, by Ethelynde Smith, the young Portland (Me.) soprano, whose work was commented on by the Braintree Press as follows:

The first group of German songs were charmingly rendered, the Grieg selection "Ein Traum" being especially well suited to the range of the soloist's lovely soprano voice. So varied was the program, each number having its own particular individuality, but all so delightfully musical, it would be extremely difficult to dwell on the good points of each. In her second group, however, the French Minuet was most exquisitely rendered. The old Buddhist Chant as used by the Chinese was accompanied with a suitable instrument, similar to the tom-tom instead of the piano and was a delightful innovation. The fresh delicious quality of Miss Smith's voice was again shown in her third group, which ranged from simple songs to difficult arias. She gave an encore "There Little Girl, Don't Cry," by Hugh W. Babb, a song dedicated to Miss Smith. The familiar words were set to a pathetic and heart touching melody, which was beautifully interpreted by the singer. Mary Seiders, the accompanist, was a brilliant and finished pianist, and added greatly to the solos by her understanding and skill. (Advertisement.)

The Late Mr. Paderewski.

[From the Boston Advertiser.]

At ten minutes to three yesterday afternoon Mr. Paderewski came upon the stage of Symphony Hall to begin a concert announced for two thirty and for which a prompt and expectant audience was fully assembled by two thirty-five. With his habitual discourtesy toward the public that has contributed much to his fame and wealth and upon which he is still in a measure dependent for them, the pianist kept his hearers waiting for fifteen minutes. According to his managers, there was no explanation for the delay. True, Mr. Paderewski was less careless and contemptuous toward his audience here than he had been to the assembly in New York that last Saturday for a full three-quarters of an hour endured his tardiness. The difference, however, was of degree and not of kind. It is not the custom of other pianists of the first rank as we in America know them—of Mr. Hofmann or of Mr. Bauer, for example—to treat their listeners, not a few of whom have suburban trains to catch, with such discourtesy. They are of another and more considerate mind.

Werrenrath's Popularity.

Reinald Werrenrath's annual Aeolian Hall recital, New York, October 23, is a subject of great interest among musicians. His managers, the Wolfsohn Bureau, are in receipt of numerous applications from people desiring repetitions of the concert.

A telegram received the day after the recital from Professor Winkler, of Wells College, Aurora, N. Y., asked that the baritone render the same program at that place, November 6, which he did to an audience so enthusiastic that he was obliged to sing extra numbers after each group, and to add two songs at the end. This was Mr. Werrenrath's third appearance at Wells, where he has many appreciative friends.

The baritone has been specially engaged to repeat the recital for the Harvard Musical Club of Boston, December 17.

New Honor for Mrs. Hudson-Alexander.

At an interesting gathering recently held at the Brooklyn Academy of Music to commemorate the one hundredth anniversary of the birth of Henry Ward Beecher, the honor of appearing as soloist fell to Caroline Hudson-Alexander. The popular soprano sang the solo part in the anthems, assisted by a chorus of one hundred voices under the direction of R. Huntington Woodman.

On November 9 Felix Weingartner gave a lecture in Vienna on Richard Wagner.

SAINT-SAËNS' SWAN SONG

(H. T. Parker, in Boston Transcript.)

If the Parisians, in these days of the "new French music" are inclined to take Saint-Saëns for granted; if the freely-spoken and opinionated youngsters label him academic and out-moded, the Londoners, faithful once, faithful always, to their admirations in the theater or the concert hall, do their best to make the old composer amends. As it seems, they even manufacture occasions to do him honor, and as some censorious tongues says, to gain prominence, if not profit, for those that organize these "tributes." Saint-Saëns is seventy-eight years old. At the age of three, it is credibly recorded, he first played the piano and so, in the florid phraseology of the circular of the present Saint-Saëns festival, "made his entry into the musical world." Since the composer must somehow be fêted, and since a Hermann Klein, not unknown by a brief and futile residence in New York, must shine in the reflected light of the occasion, what more appropriate—or far-fetched—than the seventy-fifth anniversary of this "entry" should be commemorated? Parisians might smile; a few cosmopolitan folk in London itself might lay their tongues in their cheeks; but then "foreigners" and those who imitate them always were a strange folk by the lights of British music. At least it was certain that Saint-Saëns himself would bear his share in the "festival" with full complacency and full sincerity. Old as he is, he still loves journeys. Old as he is, and perhaps more naturally, he still loves honors.

Accordingly London may now take its joy of a "Saint-Saëns jubilee." Not that it is a very extensive jubilee, inasmuch as it consists only of an orchestral concert of his music and of a "special performance" of his opera, "Samson and Delilah" at Covent Garden. The composer is far too old to conduct singers and band through a whole opera, and in the prime of his strength he had no liking for such work. All then that Covent Garden could do was to seat him conspicuously in a box, call him before the curtain in one of the intermissions, and give him a huge beribboned and inscribed wreath of laurel and the French colors. At the concert, as on similar occasions during his visit to America, Saint-Saëns did not care to conduct even in his own music. Mr. Beecham, the ever-ready, did that for him; but, again, as in America, he was quite willing to play the piano—in a concerto by Mozart; in his own fantasia, "Africa," and in a fragment of a concerto of his own writing. In spite of his weight of years his fingers have not stiffened. He still plays nimbly, accurately, elegantly, with a lucid and gentle precision; technical exactions do not baffle him, and he skims readily enough whatever mood and emotion lie on the surface of the music. The eighteenth century would have called him a very pretty pianist, even though an unregenerate twentieth might call him a very superficial one. Perhaps he had need to reserve his emotions, for he was soon to endure an address from Sir Alexander Mackenzie as dry and platitudinous as that eminent mathematician's own music, the receipt of a wreath and other "usual tributes." Some of Sir Alexander's "remarks" provoked amused smiles among those that cherish the "new French music," but Saint-Saëns, who dislikes it and makes no secret of his dislike, was not the less gratified. He said, indeed, with his waxen politeness, that he was "deeply touched."

Between whiles, there were dinners, parties and receptions for the composer, and he carried himself through them as jauntily as though the years had not heaped jubilees on his head. In the English view at least and in some French views, the new generation of Parisian composers is "queer." Debussy does not court miscellaneous social rites; d'Indy inclines to a life of arduous work and almost austere isolation; Ravel and Schmidt have their own "eccentricities" and they are not ways that open the gates of society in London or in Paris. No doubt it is true that they do not in the least care for it. Saint-Saëns does; all his life he has loved the pleasures of the drawing room and as usual with advancing years, the older he becomes the more he craves them. He deserves them besides. An evening or two ago a certain musical club in London fêted him. Every one paid him compliments; every one had, or affected to have, a personal interest and intimate admiration for his music. In a sense, Saint-Saëns held a little court, and it was easy to see how gratified he was at all this "homage"—a touch of color came into the pallor of his face; his eyes sparkled; he held weariness at arm's length; before the evening was done he even went to the piano and pattered through sundry little pieces of his own. And as he sat semi-enthroned, he fairly radiated urbanity, answering each compliment, however neatly framed, with as well turned appreciation.

To watch Saint-Saëns from a corner was to wonder whether he may not be the last of a race of vanishing composers—composers that were also men of the world and loved it. Strauss is not exactly a man of drawing rooms; no more is Reger; still less was Mahler; Puccini courts solitude, his own work and his own pastimes. The new generation of French composers is socially queer; the

younger Germans, as some say, are queerer. The makers of music—real music—nowadays keep to themselves and their intimates. They are not for "general society." Yet old Saint-Saëns, like Mendelssohn before him, seemed to bloom in it. As he has loved little things in his music, as he has filled it full of little elegances, so he has loved little things in life and so he has polished himself in the small urbanities of social intercourse. Yet he has much more—a sprightly wit in his talk, an inexhaustible fund of ideas, a range of interests that some of the scornful youngsters might wisely envy and emulate. A composer need not write the worse music because he has wide cultivation to feed it or a sprightly wit to sharpen it, or because, like Saint-Saëns, he has enjoyed wandering up and down the world. The old composer may love the drawing room too much and be over eager in these final years for its honeyed compliments. Quite as certainly the new generation goes to the other extreme.

Yet Saint-Saëns in all this London fêting and amenity was not an old man of unvarying sweetness and urbane light. He dislikes the musical tendencies of his times and he likes his London and his admiring English following because the old ways and the old standards still prevail with them. He has nearly finished a new oratorio—for he still works on as though the end were remote. He has promised it to an English choral festival for production next autumn, not because English choirs have a practiced aptitude for such music, but because, as he believes, England is the only country in which this oratorio of Moses and the Children of Israel would not be reproached as old-fashioned. As he warms to his talk he is curiously frank and curiously reserved in his dislike of the new music and the new composers. Never does he indulge in a word of personal attack or reproach. He is as wary of it in the give-and-take of conversation as he is on the meditated and revised printed page. He names no "new Frenchman" or no "new German" to blame him. In fact, he names no one at all. It is always tendencies and practices that he attacks, leaving the listeners to pick out the guilty practitioners for themselves. For dead composers, who were his contemporaries and sometimes his rivals, he has only the kindest words. As he has done, as he always will do, "they wrote to please."

Like so many another of his generation, Saint-Saëns will not believe that the new music gives pleasure to those that hear and admire it. He is too urbane and too acute to reproach them with insincerity, with fickle enthusiasms, with a desire to be always following the newest fashions. Instead, he charges them in the gentlest of words and the politest of introductions, with something far worse—in sensibility and ignorance. "So few people understand music," he likes to repeat with a graceful gesture that would wave them back from it. "Still fewer," he goes on, "really love it," and he smiles with gentle pity. If they really understood it, in Saint-Saëns' view, they would not for a moment abide the new harmonies and the new dissonances, the flaring instrumental colors, the formless procedure, the splotchy expressiveness, "the prevailing anarchy" in short of ultra modern music. If they really loved music they would love it symmetrical, elegant, skillful, simple, obedient to form and method, beautiful and pleasurable in itself. So understanding, loving and believing, they would reject the quest for new power, new range, new expressiveness that ends in crudeness, stifles refinement and disdains delicacy. A perverse generation writes and hears the new music because in understanding and sensibility it is unmusical.

Saint-Saëns discourses of all these things urbanely enough, as one who observes the strange ways of mankind in the arts and philosophizes upon them out of the wisdom of years. Yet underneath it seemed easy to detect a touch of personal chagrin that made the honors doubly grateful that his English admirers were heaping upon him. Saint-Saëns is acute and sensitive. He must suspect in his heart that French music has left him behind; that the new generation of composers, reviewers, audiences speaks and writes of him as one of established but ancient note. It reads with pleasure the reminiscences of Father Saint-Saëns and smiles amusedly and contentedly when he makes many a turn of those memories serve his dislike and distrust of the new music. It hears also with pleasure the best of his music written when it was called progressive and stimulating, opening new paths away from old conventions.

But that same generation hears "Samson and Delilah," the symphonies, the concertos and the rest with the air of those that are surveying the admirable collections, the classic pieces as it were in a museum of music. And the old composer, outliving his time, is left standing guard over them, explaining their worth and trying hard to hold the public attention away from the new things in the next room. There they say is progress and originality. Originality, retorts Saint-Saëns, as he did upon one who defended the new men in a conversation in London—"originality is a disease and a disease that is usually fatal to the arts." Poor old Ruskin at his silliest could hardly have said more.

But he would have shrieked, whereas Saint-Saëns's tongue is smooth and silken.

It is easy also to see that the old composer soothes his bitterness over the musical tendencies of the hour in France and over his own diminished prestige by a fine and persuasive emotion that is by no means self-deception. Behold! he seems to be saying to himself under that waxen mask that sometimes fixes itself into an impassive immobility. "Behold this new generation running now in one direction and now in another, divided into this fashion and that, each crying that its idol is the only true god of music and therefore to be imitated. It has no fixity of ideas and so it has no loyalty. Whereas I at least am loyal. As nature and education made me, so I remain. I have kept my musical faith from the beginning, even to the present day. No doubt I have altered an opinion here and there. No doubt I have progressed upon myself within my own practice. But from first to last I have been loyal to my ideals. Once they called them progressive. Now they have put them into the museum of musical collections. They fancy that I stand over them a little sadly. On the contrary I stand over them very proudly. Loyalty, like music, is going out of the fashion." The old man smiles and straightens—as though he were a cheerful Athanasius against the musical world. He draws out of the corner again; begins once more to hear the British flatteries and to answer them in kind. They are the meat and drink of his declining years. His own Paris, of late, has been sparing of them.

London, June 14.

Kathleen Parlow Back in America.

Kathleen Parlow, the noted violinist, accompanied by her mother, Mrs. Parlow, arrived in New York yesterday, Tuesday, on the steamship Prinz Frederick Wilhelm.

William Bachaus Due.

Wilhelm Bachaus, the celebrated pianist, is due to arrive in New York today (Wednesday) on the steamship Kaiser Wilhelm II.

The Spinnet.

There in the attic dim it stands,
The spindle legged spinnet.
The mice they scamper o'er its strands
And make their nests within it.

From wooden pegs about the wall
Hang garments quaint and dusty;
There leaning is a musket tall,
And here a sword that's rusty.

Fingers invisible they stray
O'er keys that time has yellowed,
And in the gloaming there they play
A music soft and mellowed.

A spider swinging overhead
In riotous confusion,
Spins round and round until half dead.
Ah, is this but delusion?

Down from the wooden pegs they slip,
The quaint old garments rustling,
Then o'er the dusty floor they trip
Like dancers gay and bustling.

"Right shoulder shift!" The musket falls
Upon a figure dimly
Outlined against the attic walls,
In uniform; then grimly

A phantom hand the sword it plays
About a face that's laughing,
In circles, parries, till it flays
A rival who is chaffing.

Ah, little figure all in white
There leaning to the spinnet,
You're playing with your old delight
And putting your heart in it.

The dusty keys they bear no trace
Of your slim, taper fingers;
Your touch, like downiest of lace,
Sweeps them, but never lingers.

Only the spider and the mice—
And I can hear your playing
There in my attic paradise
Where fancies go a-straying.

—New York Sun.

NEW YORK PHILHARMONIC GIVES CONCERT IN BOSTON.

Famous Organization Presents Attractive Program with Fritz Kreisler as Soloist—Paderewski Executes Usual Delay and Lectures Audience—Boston Opera News.

Boston, Mass., November 8, 1913.

The Philharmonic Society of New York, Joseph Stransky, conductor, and Fritz Kreisler, soloist, gave a concert at Symphony Hall on Sunday afternoon, November 2. Mr. Kreisler played the Bruch G minor concerto, and the orchestral numbers were Wagner's "Rienzi" overture, the Strauss tone poem, "Death and Transfiguration," and Tchaikowsky's fifth symphony. Mr. Stransky's readings of the Strauss and Tchaikowsky numbers were marked by remarkable sympathy and understanding of their musical and emotional content. The orchestra, too, has increased in virtuosity and proved an apt and responsive instrument in the hands of its conductor. Mr. Kreisler, enthusiastically received and repeatedly recalled, played Bruch's concerto with warmth, virility and finish. He is a splendid artist.

It cannot be denied by an open minded listener that Mr. Paderewski's concert at Symphony Hall on Friday afternoon last had obvious shortcomings as well as obvious virtues. There were many moments of matchless and magnificent playing, when the distinctive qualities that mark the man of genius from some of his ordinary and human brethren were undeniably evident, but unfortunately there were also moments of excess and arbitrary musical violence that cannot be condoned or excused in an artist of his rank. A vast audience, however, chose to overlook these lapses as well as the discourtesy displayed by the object of their adoration in keeping them waiting before the concert began, and then lecturing them from the platform about keeping the doors closed. The same program was given here as Mr. Paderewski played at his New York recital.

A miscellaneous program was given by Bertha Cushing Child, contralto; Josephine Knight, soprano; Minnie Longley Little, pianist; Georgie Pray Laselle, cellist, and Christine Bullard, pianist, at the first concert of the Chromatic Club on the morning of November 4, at the Tuileries.

Roland W. Hayes, tenor, assisted by Roy Wilfred Tibbs, pianist, and Bertha Baumann, accompanist, gave a recital at Steinert Hall on the evening of November 5. Mr. Hayes, whose entire vocal training has been received during the last two years at the studio of Arthur J. Hubbard, revealed himself as the possessor not only of an uncommonly fine voice, but of instinctive musicianship and sincerity of purpose as well. In the voice itself were the two essentials of quality and body, while the results of his excellent training were seen in the perfect ease and freedom of his tone production, the remarkable clarity of his diction, and the excellence of his legato singing. The program was sufficiently varied to show the range of his vocal

and artistic accomplishments, which are nothing short of remarkable considering the comparatively brief period he has been studying.

"The Jewels of the Madonna," "Tosca," "Faust" and "Tristan and Isolde" are the operas chosen for the subscription performances of the first week of the new season at the Boston Opera House. "The Jewels" will be sung on Monday; "Tosca" on Wednesday or Friday; "Faust" on the other available evening; and "Tristan" on Saturday afternoon. In "The Jewels," as already announced, Messrs. Ferrari-Fontana and Marcoux, and Mmes. Edvina and Alvarez will take the chief parts, and Mr. Moranzoni will conduct. In "Tosca," Miss Garden and Mr. Marcoux will take their familiar parts, and Mr. Martinelli will make his first appearance in Boston as Mario. In "Faust," Mme. Edvina will be heard here for the first time as Marguerite; a new Russian bass, Mr. Ludikar, will appear as Mephistopheles, and Mr. Muratore, the French tenor, will sing Faust. In "Tristan," Mme. Matzenauer will take the part of Isolde for the first time on the American stage; Mme. Homer will reappear as Brangaene, Mr. Ferrari-Fontana as Tristan, and Mr. Goritz or Mr. Weil as Kurwenal. For the second time Mr. Caplet will conduct in this opera.

BLANCHE FREEDMAN.

BOSTON SYMPHONISTS HERE.

Orchestra from the Hub Gives Enjoyable Concerts—Dr. Muck's Dignified Readings.

Large audiences crowded Carnegie Hall last Thursday evening, November 6, and Saturday afternoon, November 8, to welcome the opening of the 1913-14 series of Boston Symphony concerts in New York. The visitors long ago have secured a permanent clientele in this city, and their popularity is warranted by the excellence of the performances given. Under Dr. Karl Muck the fine orchestra maintains its high standard and plays the music of the classical and modern masters with dignity, splendid musicianship, and exceptional technical skill.

The Thursday program began with a thoroughly satisfactory reading of Beethoven's seventh symphony and both the spirit and the letter of the score were observed admirably by Dr. Muck and his men. Especially noteworthy were the elevated sentiment of the allegretto, the lightness and clarity of the scherzo, and the verve and conviction displayed in the finale—the Beethoven injunction, "con brio," being taken warmly to heart.

Brahms' "Tragic" overture remains a cryptic piece of music and even when performed as sympathetically and transparently as by the Boston band and their leader, does not seem to arouse any real response from the average run of music lovers. The work is largely cerebral and in it the great Hamburg master assuredly fails to reach his usual exalted level of inspiration. Melodically, the "Tragic" overture has no attraction at all.

Remarkably well did the Boston Symphony Orchestra present the pleasing sonorities and rhythmic, harmonic and melodic graces of Liszt's "Les Preludes" and Wagner's overture to "The Flying Dutchman." The audience was borne along irresistibly on the wings of pleasure and the tremendous applause bestowed on the Liszt and Wagner performances showed how much purely sensuous music is enjoyed even by such staid listeners as usually attend the Boston Symphony concerts here.

On Saturday afternoon the visiting players were heard in a more romantic and fantastic program than on Thursday evening. The performance on Saturday afternoon was as flawless, from a technical point of view, as any human executants could make it. In fact, the machine-like perfection and ease of execution was probably to a great extent responsible for the unusually rapid tempo in Smetana's "Bartered Bride" overture—a speed which robbed the music of a good deal of its insinuating humor and changed it into a breathless perpetual motion. That there was no mishap was due to the superlative skill of the players, but it is extremely doubtful if the composer would have countenanced the employment of his frisky and exhilarating fugato as a concert étude for orchestral virtuosity.

César Franck's symphonic poem, "Les Aeolides," proved to be a beautiful work in which the master hand of a consummate artist is apparent in every measure. Every theme is noble and elevated in sentiment and the harmonies are unusually free from discords. The composer modulates incessantly, but produces all his effects by an unexpected use of a concord rather than the biting dissonances which distinguish most modern works from the classics. Franck, however, reaches no overwhelming climax. The "linked sweetness long drawn out" is somewhat cloying and verges dangerously near monotony. There are passages, too, which would serve very well as preludes to the love duet in the second act of "Tristan and Isolde," and though the composer manages to avoid the direct charge of plagiarism, he suggests it sufficiently

to distract the listener and cause him to suspect the profundity of the composer's inspiration.

Glazounoff's fifth symphony, op. 55, in B flat major, with which the program began, is a work which is hardly as well esteemed as his third, in C minor. The reason is that it lacks the powerful themes and deep sincerity of the earlier work. With the formal structure of this symphony, the technical details of thematic development, harmonic resource, and orchestral brilliancy, it is impossible for the most captious critic to find fault. Glazounoff is a kind of Russian Mendelssohn in that he too was born with a silver spoon in his mouth and has had every possible advantage of training and culture that a musician can have. It is probably for this reason that his works have that picturesque attractiveness which captures the general ear of the public, but lack the deeper note of humanity and profound pathos which give the symphonies of Beethoven their enduring power. As a matter of fact, it is straining the name to the breaking point to call this Glazounoff work of Saturday afternoon and the Beethoven work of Thursday evening both by the name of symphony. They are both admirable musical works, without a doubt, and worthy of performance by the best orchestras. In the same sense Poe's "Fall of the House of Usher" and Emerson's "Representative Men" are excellent literary performances. But both works are not essays. One alone is an essay; the other is a romantic tale. In the same way, too, Glazounoff's work may be styled a musical romance in essence dressed out in symphonic form. The applause which followed the sympathetic performance of the work left no doubt that the music was highly acceptable to the audience.

The concert ended with a dazzling performance of one of Dvorák's most brilliant overtures, "Husitska," and the closely packed audience was able to get a breath of fresh air and to escape from the overheated and semi-asphyxiating atmosphere of the concert room from which most of the oxygen had been expelled by the multitude of lungs, and supplanted by a conglomeration of odors of delicately scented garments and furs recently released from summer storage.

The Boston Symphony Orchestra repeated at the Brooklyn Academy of Music, on Friday evening, the program performed at Carnegie Hall, New York, on Thursday evening. Dr. Muck and the orchestra received a warm welcome in Brooklyn from a fine audience that taxed the beautiful opera house in the Academy of Music beyond its seating capacity.

Harrison-Irvine Studio Musicale.

Sunday, November 2, Jessamine Harrison-Irvine, pianist, and accompanist, gave her initial first Sunday of the month tea at her Carnegie Hall studio, New York, attractively decorated for the occasion in chrysanthemums and autumn leaves.

Mlle. Orchidie, the classic dancer, was the guest of honor.

The interesting musical program, presented by Mrs. Jansen Wiley, Ralph Frank, boy soloist of the Church of the Incarnation, and Francis Hitson Humphrey, included German lieder and a group of recent compositions by Mabel Wood Hill.

Mrs. Edward Parker, sister of Mrs. Irvine, assisted in receiving the guests. Grace and Flora Parker, aided by a bevy of pretty young girls, pupils of Mrs. Irvine, served the tea.

Accompaniments were played by Mrs. Irvine.

At Rio de Janeiro, the baritone De Luca is enthusing the public in "Barbiere di Siviglia."



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SEATS AUCTIONED FOR CINCINNATI ORCHESTRA.

High Premiums Paid by Prominent Citizens—Symphony Rehearsals Begun for First Concerts This Week—Dr. Kunwald Recipient of Ovation from Orchestra Players—Matinee Musicale Events—Chorus Rehearsed for May Festival.

Cincinnati, Ohio, November 7, 1913.

The auction sale of choice seats for the Cincinnati Symphony Orchestra concerts, held during the past week at the Sinton Hotel, set a new record for number of seats sold, premiums received, and number of choices, which is very pleasing news to all patrons and supporters of the orchestra. The total amount of premiums on seats was \$6,510. This is \$732 more than last year's premium, which was the record figure up to that time. The number of seats sold at the auction was 1,247; the number of choices sold was 449. The first choice of seats went to Mrs. Thomas J. Emery, a wealthy philanthropist and a staunch supporter of the orchestra. Mrs. Emery paid \$75 premium each for eight seats. Mrs. Charles P. Taft, the president of the Symphony Orchestra Association, won second choice, paying \$50 premium for four seats. Mrs. C. R. Holmes, former president of the Orchestra Association and her sister, Mrs. Julius Fleischmann, together bid for third choice, paying \$50 each for four seats. The officers of the Symphony Association, who have worked untiringly for the success of the orchestra and for the continued growth of musical intelligence in Cincinnati, are naturally elated at this evidence that their labor is bearing fruit, and that each year more new names are added to the list of Symphony subscribers, furnishing conclusive proof that the orchestra is no longer a luxury, a source of musical culture for the few, but a public necessity, supported by all kinds and conditions of people—which is what a great orchestra should be. Mrs. Charles P. Taft, the president, was ably assisted by the following directors during the sale and in the preliminary work of what promises to be an exceptionally brilliant symphony season: Bertha Baur, Mrs. A. H. Chatfield, Mrs. Frederick Eckstein, Jr., Mrs. J. Walter Freiberg, Mrs. John Gates, Mrs. Robert Halstead, Mrs. C. R. Holmes, Mrs. F. D. Jamison, Mrs. R. A. Koehler, Emma L. Roedter, Mrs. L. N. Stix, Mrs. Joseph Wilby, Mrs. C. B. Wright, George W. Armstrong, A. H. Chatfield, Julius Fleischmann, Maurice J. Freiberg, Harry M. Levy, William Cooper Proctor, J. G. Schmidlapp, W. Kesley Schoepf, and Charles P. Taft.

Preceded by the most successful season and auction sales in the history of the Symphony Orchestra Association, the opening concerts of this season will be given in Emery Auditorium next Friday afternoon and Saturday evening. In celebration of Wagner's centenary, Dr. Kunwald has arranged a program made up of this master's works, using Beethoven's beautiful fifth symphony as the concluding number. Members of the Symphony directorate and Dr. Kunwald are gratified by the evidence of public approval evidenced by the support given and are confidently expecting the most brilliant season ever presented to the Cincinnati public. The overture on the program will be that of Wagner's "Meistersinger." This will be followed by the funeral march from "Götterdämmerung." This third number is the "Parsifal" prelude. The other two selections by Wagner are the "Waldweben" from "Siegfried" and the "Bacchanale" (Venusberg), from "Tannhäuser." Dr. Kunwald's readings of Beethoven are comprehensive and sympathetic, and therefore his performance of the fifth symphony is being looked forward to with eagerness by Cincinnati musicians and music lovers.

Dr. Ernest Kunwald's entrance on the stage of Emery Auditorium last Monday, the occasion of the first rehearsal of the season, was the signal for an enthusiastic outburst from the eighty-five men assembled. Perhaps no orchestra leader was ever so vociferously "welcomed home." Dr. Kunwald is a great favorite with his men, who respect his firm and kindly rule, and admire his masterly grasp of the works performed. In response to this salute Dr. Kunwald made a little speech, referring to the unprecedented success of the orchestra last season and

telling of the great achievements he expected from the orchestra this year. At the conclusion of his remarks Dr. Kunwald took up his baton and the "Bacchanale" from "Tannhäuser" floated out into the auditorium. The changes made in the orchestra during the summer are at once noticeable. The first rehearsal passed off with much éclat. Dr. Kunwald also took part in his first chorus rehearsal for the May Festival this week, urging upon the choristers the necessity of regular attendance and thorough work. The Cincinnati Symphony Orchestra will be the official orchestra of the May Festival this year and Dr. Kunwald is taking steps this early in the season to become acquainted with the capabilities of the choral body.

The first concert of the Cincinnati Conservatory Orchestra on the evening of November 6 brought rich laurels to Signor Tirindelli, under whose artistic enthusiasm and magnetic baton this resourceful student body has attained astounding results. Several matters demand special attention in connection with this first event of the season—primarily those of scope and maturity. Beginning as a string organization the Conservatory Orchestra has enjoyed a steady, healthy growth until it has this season assumed the proportions of a full orchestra, and in its new form showed its capacity in a genuinely fine rendition of the Schubert "Unfinished Symphony." Signor Tirindelli's dominant yet sympathetic personality, his artistic fire and lofty aspirations for his orchestra have indeed worked miracles. The overture "Le Nozze di Figaro" of Mozart, given an effective and fluent presentation, proved a propitious opening to a highly enjoyable evening. A group of novelties of Sibelius, Debussy and Schütt, orchestrated by Signor Tirindelli, demonstrated the resourcefulness of the orchestra and were much applauded. The Waltzer-Märchen of Schütt in particular, played with all the rubato and nuance of a virtuoso body. Two Hungarian dances of Brahms concluded the program in a brilliant manner and called forth a storm of enthusiasm. The two soloists, Myrtle Connor, soprano, pupil of Dr. Fery Lulek, and Gertrude Isidor, violinist, pupil of Signor Tirindelli, represented brilliantly the master classes of the conservatory. Miss Connor sang the aria, "Vissi d'Arte" from "Tosca." Gertrude Isidor, whose rapid progress has been observed with interest for a number of years, surpassed all her former appearances by the mature technical skill and breadth of interpretation with which she rendered the first movement of the Tchaikowsky concerto in D major for violin and orchestra.

The third of the College of Music subscription events presenting the College String Quartet assisted by Miss Westfield, pianist, will be given at the Odeon, November 18. The popularity of the subscription concerts this year surpasses all previous series and is another evidence of the increased interest in performances of the best music. The string quartet has been a strong force in the musical uplift of any community with pretensions for the best in musical art, and the College of Music organization has ever been represented by men of the finest musical understanding and profound knowledge. In this year's personnel are included Johannes Miersch, first violin; Adolph Borjes, second violin; Walter Werner, viola, and Ignatz Arhiewicz, cello. Word has been received at the College of Music of the advancement of James Harrod to the leading tenor role in "Robin Hood," which has again been started on the road. Mr. Harrod received the most of his training while a member of the class of Douglas Powell, who has taken a deep interest in the development and success of his talented protegee. "The Tales of Hoffman" has been selected by the College of Music for performance in the near future by the Springer Opera Club. An excellent cast of splendid voices will be presented on this occasion, and rehearsals will be held several times each week until the time of performance. The musical directors will again be Albino Gorno and Romeo Gorno, while Joseph O'Meara will instruct the members of the cast in their stage business. The performance is scheduled for the early part of next month.

The American debut of Marcian Thalberg, fixed for Tuesday evening, November 18, is anticipated with keen interest. He will give a series of piano recitals in this city during the season. On his first public appearance he will devote himself to Bach, Chopin and Liszt.

Edgar Stillman Kelley inaugurated this year's season of Symphony Lectures at the Cincinnati Conservatory of

Music, Saturday morning. During the past two years Symphony Orchestra patrons have found Mr. Kelley's illuminating lectures invaluable and the Recital Hall was yesterday completely filled with devotees to the cause of music. The lectures will occur at eleven o'clock on Saturdays preceding each symphony twain of concerts, and are open to all symphony patrons. Mrs. Kelley's illustrations on the piano prove a delightful factor.

Louis Victor Saar continues to have honors thrust upon him. The genial composer pianist of the College of Music is receiving congratulations on winning the Kimball prize, offered by the Chicago Madrigal Club for mixed chorus. It is considered rather remarkable in view of the fact that Mr. Saar won the Kimball Prize last year; no other instance is known of the award going to the same composer in such a short space of time. Mr. Saar will be the guest of the Madrigal Club when his work is produced at the second concert in February.

The first of the series of noon recitals by students at the College of Music was held in the Odeon last week, and these recitals will continue throughout the year. Talented pupils from the classes of Albino Gorno, Lino Mattioli and Lillian Arkell Rixford were heard to good advantage at the first recital.

Mrs. Adolph Hahn, president of the Matinee Musicale, has engaged Emilio de Gogorza for the first concert by an outside artist, December 16, at the Sinton Hotel. The Matinee Musicale is having a most successful season, and already has a long waiting list. A rather unusual program will be presented at the first club concert, January 6. Cadman's Song Cycle, "The Morning of the Year," will be sung by a quartet consisting of Mary Conrey-Thuman, Walter Vaughn, Martha Hersh and John Hersh. Dell Kendall-Werthner, with a chorus of women's voices, will sing the 137th Psalm, with harp, organ, piano, and violin obbligato.

Mrs. Thomas Allen chairman of the Woman's Club Music Department, has asked Mrs. Adolph Klein to take charge of the program for the first meeting of the year, December 3. Mrs. Klein, who is a musician of fine attainment and a pianist of professional calibre, is arranging a noteworthy program. Emil Heermann, the brilliant concertmaster of the Cincinnati Symphony Orchestra, has already been secured, and he with Mrs. Klein and Gustave Albrecht, also of the orchestra, will play the Brahms trio for piano, violin and horn. Mr. Heermann will play a group of soli, and Mrs. Klein hopes to secure a singer also. Tickets will be sold to non-members for this one concert.

Emma Heckle, the well known teacher of voice, has returned from a pleasant vacation spent with friends in New York and on Long Island, and is established in her studio, 303 Odd Fellows Building, where she is very busy with a large and promising class of ambitious singers.

JESSIE PARTON TYREE.

Hazel Harmon Sings at Guilford College.

Hazel Harmon, mezzo-soprano, presented an interesting program in Memorial Hall, Guilford College, N. C., Saturday evening, November 8.

The program was made up of four groups: Miscellaneous songs, folksongs, stories in song and love stories.

Mattei's "Odi Tu" (Italian boatman's song), Lassen's "Vöglein, Wohin So Schnell?" and McMillan's "The Diver" (a modern American song), constituted group one.

Folksongs were represented as follows: Negro, "De Moan'n' Cove"; Irish, "Dusk of Autumn" (Fox); Indian, "From the Land of the Sky Blue Water" and "The Moon Drops Low" (Cadman).

"Hannah's at the Window Binding Shoes," a type of American ballad about the time of the Civil War (Hutchinson), and "Lorraine, Lorraine, Lorraine" (Löhr), typical of the English ballad of to-day, comprised the "Stories in Song."

"Janet's Choice" (old English), by Claribel, "My Laddie" (Scotch), by Thayer, "A Banjo Song" (Negro), by Homer, and "Thy Beaming Eyes" (American), by MacDowell, belonged to the "Love Stories" group.

Miss Harmon's rich mezzo soprano voice and her artistic dramatic talent promise much for the future of this singer. She is a pupil of Mme. Devine.

Josephine Rhoades played the accompaniments.

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Pittsburgh, Pa., November 6, 1913.

A large and enthusiastic audience attended the Melba-Kubelik concert at Memorial Hall, Thursday evening. Comment is hardly necessary regarding these two artists. Edmund Burke, baritone, also appeared on the program, displaying a splendid voice and good delivery. The program was as follows:

- Aria, Benvenuto Cellini.....Diaz
Edmund Burke, baritone.
- Concerto No. 2, D minor.....Wieniawski
Mr. Kubelik.
- Song, Lo, Hear the Gentle Lark.....Bishop
(Flute obligato, Marcel Moyse.)
Mme. Melba.
- Songs—
When Dull Care (Old English).....Leveridge
To Anthea.....Hatton
Mr. Burke.
- Aria, Il re Pastore.....Mozart
(With violin obligato.)
Mme. Melba and Mr. Kubelik.
- Songs—
Meeting of the Waters.....Moore
Minstrel Boy.....Moore
(Irish melodies.)
Mr. Burke.
- Song, Se Saran Rose.....Arditi
Mme. Melba.
- Violin solos—
Spanish Dance.....Sarasate
Humoreske.....Dvorak
Witches Dance.....Paganini
Mr. Kubelik.

The following is the program of the Saudek Ensemble which was given in the rooms of the Twentieth Century Club, Tuesday afternoon of this week. This organization is proving of splendid educational value to Pittsburgh, as they present many wonderful classics that would otherwise never be heard. Miss Harvard was the soloist and sang a miscellaneous group in her usual splendid style.

- Sextet for flute, oboe, clarinet, French horn, bassoon and piano (Allegro vivace).....Thuille
Messrs. Saudek, Schultz, Caputo, Hennig,
Nusser and Bernthaler.
- Trio for violin, French horn and piano.....Brahms
Andante, Scherzo, Adagio, Allegro con moto.
Messrs. Malchereck, Hennig and Bernthaler.
- Songs—
Im Herbst.....Frans
Romanza.....Debussy
Sylvain.....Sinding
Standchen.....Strauss
Sue Harvard.
- Quintet for flute, clarinet, French horn and piano.....Rimsky-Korsakoff
Andante, Allegro.
Messrs. Saudek, Caputo, Hennig and Bernthaler.

At the first concert of the Euterpean Choral, Ashley Ropps, baritone, will be the soloist.

The Wilksburg Choral Society, under the direction of Charles N. Boyd, has prepared an unusually fine program for the first concert, November 11. The program will be made up of selections from Wagner, Verdi, Donizetti, Auber and Bizet. The soloists will be Blanche Hilliard, soprano of the First German Evangelical Church, and Daniel Jarret, tenor of the East Liberty Presbyterian Church.

Thomas Morris, Jr., baritone, was one of the artists who appeared at the James Stephen Martin recital last week.

Christine Miller, who returned from a five months' tour of Europe but recently, is preparing for a strenuous season. Among the most prominent organizations before which Miss Miller will appear are, Boston Symphony Orchestra, the Boston Handel and Haydn Society, New

York Oratorio Society, St. Louis Apollo Club, Cincinnati Orpheus Club, Pittsburgh Art Society, Syracuse Arts Club, and Chicago Apollo Club.

Rose Leader appeared with the Pittsburgh Festival Orchestra at the second of its series of concerts at Oakmont, Pa. Miss Leader scored a splendid success.

Marjorie Keil-Benton will be one of the soloists in Debussy's "Blessed Damsel," which will be sung by the Tuesday Musical Choral, at the first concert of the Pittsburgh Male Chorus.

Helen Heiner will be one of the assisting artists at the Cadman concert to be given in Carnegie Hall, next Friday evening.

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George J. Shaffer, baritone, sang splendidly in the "Lochnivar" solos.
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"LUCIA" NOT LIKED.

Old Fashioned Opera Loses Ground on Account of Its Weak Libretto.

"Lucia" has held the boards of the Century Opera for the past week, but has found seemingly only small favor with the public in spite of an excellent production. Could this opera be revised the music of it would no doubt be found attractive, but the libretto is so entirely what an opera libretto should not be that most people vote the whole thing a bore and are unwilling to sit through so many tiresome minutes for the sake of a few good ones.

The part of Lacy, or Lucia, for both names seem to be in use in the English translation, was alternately taken by Edith Helena and Ivy Scott; the tenors were Wheatley and Russo—the latter very unsatisfactory—and the baritone part of Sir Henry Ashton was sung by Chalmers and Kreidler, both of whom looked the part and acted it with attractive dramatic vigor and intensity (as far as those qualities are possible in such a role). The work was splendidly conducted by Carlo Nicosia.

As has already been announced in the daily papers, the Century Opera Company abandons performances of operas in any language but English. The original plan was to give each opera once in the original, but this was either found unnecessary or proved to be too great a strain on the members of the company, and has been given up. It would be foolish, however, to see in this fact any indication of a victory for the English language, for the Italian and German nights were just as largely attended as the English nights. The truth probably is that this experiment has proved that the New York public wants cheap

opera, but that this same public scarcely cares at all whether this opera is in English or in some foreign tongue.

RECOMMENDATION FOR MUSIC.

New York World Magazine Discovers Many Good Things in the Well Known Tonal Art.

An American gentleman came down the steamer's gangplank to greet his friends. He was ending a trip around the globe. On the other side of the pier a big liner was just departing, the band playing. "Listen," he said, calling attention to a new popular air from the musicians. "I have heard that very music in every land, on every sea. It has literally belted the world, that song." Of course, on the sea it has been played by the ships' orchestras, in the cities by various bands in places of amusement. But by one means and another it might be truthfully said it was sounding the old world around.

It was first softly chanted in the brain of one man. One man has always set the whole civilized world to singing. Certain happy emotions first gave him a thrill of delight. He expressed it to his violin or piano. Then he wrote it, flung it on the air, as it were, and the melody began its joyous flight, an existence frequently immortal.

There are certain hundreds, possibly a thousand original strains. The brilliant passages of Mozart, Beethoven and other masters are constantly reappearing in modern pieces. The stately hymns of cathedrals are bars from the operas of great composers. That inspiring military march was originally but a passage from some oratorio. There are now, rarely, if ever, perfectly original creations in melody. The combination may be new, but the whole world and the modern centuries have long been singing the heart of it.

It may be a great thing to found a philosophy, to build a vast city like this New York, to cut a Panama Canal. But not all men believe the same philosophy as they all sing the same song. Not all men live in the piles of stone called New York, though they all enjoy the same music. Panama is but a necklace in comparison with the zone of minstrelsy girdling old earth's loins. Music is language for the emotions. There is no American music, no German, for in the highest sense music knows no nationality. Listen from your eastern windows in the morning, and if your ears could interpret the exquisite vibrations of the delicate glow you would exclaim, "I hear it coming, the wave of sweet sounds." Men are everywhere awaking at the sunrise. But the melody keeps pace with the advancing light. It is the common octave, the universal chords, the tune that you know. There is no other, no, not in heaven among the singing legions, than these fundamentals of all music. We have some harmonies so perfect, some melody so complete, that seraphs could not improve them except as they excel in instruments and voices. We mortals in this most imperfect world, where there is much sobbing and crying, have yet caught many a musical strain that is fit for a perfect world.

Triumphant strains expressing the victory of mercy. Hallowed strains in honor of gentleness and self denial. Inspiring strains calling to heroic endeavor and a deathless courage. Ecstatic strains of comfort, in whose embrace the soul of man gains repose as on a bed of roses. The chorus of the morning stars, with which the world began, but which was lost awhile.

Victor Wittgenstein's Program.

Victor Wittgenstein, pianist, who has lately returned from Europe, will give a recital in Aeolian Hall, tonight, Wednesday, November 12, playing the following program:

Sarabande.....Rameau
Sonata, D major, op. 28.....Beethoven
Sonata Tragica.....MacDowell
Mazurka.....Chopin
Berceuse.....Chopin
Scherzo, C sharp minor.....Chopin
Suite.....Debussy
Paraphrase, Eugene Onegin.....Tschaiowsky-Pabst



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No Applications West of Omaha can be Entertained.

Concert Direction M. H. HANSON, 437 Fifth Ave., New York

SCHUMANN-HEINK ACCLAIMED A CITIZEN OF SPOKANE.

Great Contralto Presented by the Mayor with Scroll—
Sings Before Three Thousand School Children—At
Her Concert People Were Turned Away.

210-211 Auditorium Building,
Spokane, Wash., November 3, 1913.

The American Theater was entirely too small to hold the throng that wanted to hear Mme. Schumann-Heink at the opening concert of Mrs. H. W. Allen's course, October 27. At 7.30 standing room was at a premium, and people were turned away. The famous diva had sung for three thousand school children the previous afternoon, and in acknowledgment of her generosity, the mayor appeared on the stage after the program Monday night, and presented her with a scroll acclaiming her a citizen of Spokane. Nina Fletcher's numbers were greatly appreciated and too much cannot be said of Katharine Hoffmann's accompaniments. This sterling artist has become so much a part of Schumann-Heink's programs, that it is hard to imagine how they could be complete without her.

George Buckley, violinist, assisted by Eunice Krech, one of his artist-pupils, and Edgar C. Sherwood, pianist, appeared October 24 in the following program: Concerto in A major, Saint-Saëns; romance, F major, Beethoven; mazurka, Zarzycki; serenade for two violins and piano, Sinding; "Liebeslied," Kreisler; Hungarian Dance, No. 7, Brahms; "Wiegenlied," Schubert; "La Rondo des Lutins," Bazzini. A large audience greeted the players who were heartily applauded after each number. Mr. Buckley's playing is now so well known that it is hardly necessary to make comment, except to say that each appearance establishes him more firmly with music lovers. Miss Krech played beautifully, proving herself a worthy pupil of a worthy teacher. Mr. Sherwood's accompaniments are always an enjoyable part of any program.

ELMO M. MINEHART.

"America's Foremost Concert Soprano."

Before the occasion of Corinne Rider-Kelsey's New York song recital at Carnegie Hall, November 2, Henry T. Finck, critic of the New York Evening Post, has repeatedly called Mme. Rider-Kelsey "America's foremost concert soprano," and in his "Success in Music" he had said that Rider-Kelsey was "among the world's most famous singers." But commenting upon her recital of Sunday, November 2, Mr. Finck was inspired to write in still more glowing terms of praise, in which he proclaims her "A star of the first magnitude" and adds that there are "only two or three living sopranos who can equal her."

The Tribune, after comparing Mme. Rider-Kelsey with Sembrich and saying that she would have sung certain numbers quite as well as Sembrich but for the lack of understanding on the part of her accompanist, added that:

Mme. Rider-Kelsey has gifts and graces which place her among the aristocratic few. She pursues the ideals which present themselves to the vision of the elect, and she pursues them intelligently, affectionately, and, what is much to the purpose, effectively. . . . No local singer could have sung Scarlatti's "Se tu m'am!" and Pergolesi's "Se Florindo" as she sang them, or displayed a nicer sense of the essential things in which their beauty lies. . . . In all her songs Mme. Rider-Kelsey's voice was exquisite in quality. Its purity, integrity of texture, steadiness and responsiveness to the demands made on it by the sentiment of the songs were in themselves a joy, and her diction was alike admirable in Italian, German, French and English.

The Sun made the following comment:

This singer's beautiful voice has never been heard here to better advantage than yesterday, nor has her fine vocal skill been disclosed more fully. It was a high level of artistic excellence which her delivery reached in an old French selection called "L'Insensible" (muet, 1735) and again in Handel's "Oh, Sleep, Why Dost Thou Leave Me" which she sang with exquisite feeling. In such charming numbers as these and in the songs following, some of which called for even more sentiment, it is to be said that, save a few lapses in clearness of enunciation, Mme. Rider-Kelsey's singing throughout was a delightful evidence of vocal art, highly developed.

Following a headline which contained the sentence "Singer Reveals Beautiful Voice and Almost Perfect Method," the New York Press said:

If Corinne Rider-Kelsey, who has devoted most of her time to singing in oratorio [this is an error] fails to win enthusiastic recognition in the domain of the song recital, which she entered alone yesterday afternoon in Carnegie Hall, instead of with the co-operation of Claude Cunningham, who was indisposed, the responsibility will rest on the public. No more beautiful voice than hers has been heard this season, nor have any of her recent predecessors on the concert platform shown a more nearly perfect method of singing, a more nearly perfect diction and finer artistic intelligence.

In the past Mme. Rider-Kelsey's singing had seemed at times somewhat cold, somewhat colorless. Yesterday, however, that was far from being the case. There were no outbursts of impassioned vehemence, to be sure, but her interpretations, which revealed the insight, the analytical study and the careful preparation of a true artist, had real emotional vitality, whatever the mood of her songs, and more than once she penetrated into the heart of music and poetry.

Mme. Rider-Kelsey's lower register has acquired richness of timbre and volume, a warmth and expressiveness which it formerly did not possess. The quality of those tones, so full, so clear, so ever filling, is that of a mezzo rather than a soprano. But it was not

only the beauty of the singer's voice that compelled admiration. Her skill in combining distinct and intelligent diction, as she did, for instance, in Wolf's difficult "Mausfallen Sprüchlein," with a production of smooth and free flowing resonance; her fine command of breadth, her perfect attack and suspension of tone, her remarkable legato, her quiet dignity and repose, were several of many points of excellence.

Few singers have ever inspired these conservative New York musical editors to such unqualified and enthusiastic analysis of their art, and in justice to her it must be said that Mme. Rider-Kelsey's first Carnegie Hall recital has placed her, not only at the head of her profession in America, but among the few great singers of her time. (Advertisement.)

EVAN WILLIAMS' ALL ENGLISH PROGRAM.

Popular Tenor Reveals Polished Art Before Enthusiastic
New York Audience in Aeolian Hall.

To an audience which in its warmth of admiration fairly rose to greet the eminent Welsh tenor, Evan Williams



EVAN WILLIAMS.

presented a deeply interesting all-English program on Friday evening, November 7, in Aeolian Hall, New York.

In the Handel oratorio numbers, recitative, "Deeper and

Deeper Still," and aria, "Waft Her Angels" ("Jephtha"), with organ accompaniment, and recitative, "My Arms Against This Gorgias," and aria, "Sound an Alarm" ("Judas Maccabaeus"), this tenor again gave ample proof of that ability, which has won for him widespread fame in this particular field of song.

In agreeable contrast the Beethoven song cycle, "To My Distant Beloved," followed, showing the versatile interpretative ability and vocal adaptability of the tenor.

The Schubert group, Holmes' "An Irish Noel," Brahms' "Cradle Song" (which had to be repeated), and Homer's "The Youth's Departure to War" received each its due share of hearty applause.

In the Mendelssohn "Sorrows of Death" ("Hymn of Praise"), sung to organ accompaniment, the full powers of voice and interpretation of the singer met the dramatic demands so sufficiently and made such a fitting climax to so well chosen a program that it seemed almost that the tumultuously demanded encore might prove a disappointment. But this singer of taste chose well in presenting the old Welsh melody, "All Through the Night."

Throughout the evening the same wonderful quality and quantity of tone, the delicious vibrant tenor, the seemingly unlimited breath supply—all were at the command of the singer.

The customary printed program of the words of the text was not used. It was not needed, so nearly does the diction of this singer approach the perfect.

Evan Williams is an artist, who wins his audience from the first. He sings with his whole soul and sings to each one in his audience. Encores were insisted upon and liberally granted at the close of each group of songs.

Charles Gilbert Spross at the organ and piano proved his usual efficiency as skillful accompanist.

This was the program in full:

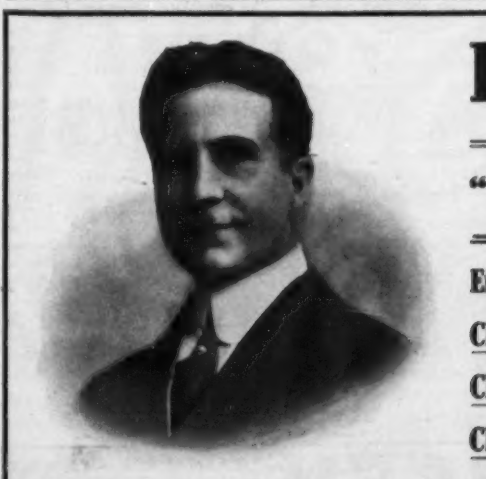
Recit., Deeper and Deeper Still (Jephtha).....	Handel
Aria, Waft Her Angels (Jephtha).....	Handel
(With organ accompaniment.)	
Recit., My Arms Against This Gorgias (Judas Maccabaeus).....	Handel
Aria, Sound an Alarm (Judas Maccabaeus).....	Handel
Song cycle, To My Distant Beloved.....	Beethoven
Wandering.....	Schubert
Faith in Spring.....	Schubert
Impatience.....	Schubert
An Irish Noel.....	Holmes
Cradle Song.....	Brahms
The Youth's Departure to War.....	Homer
Sorrows of Death (Hymn of Praise).....	Mendelssohn
(With organ accompaniment.)	

Karl Formes Follows Footsteps of Famous Grandfather.

Karl Formes, a grandson of Karl Formes who was famous in opera a generation ago, will follow in the footsteps of his namesake. He is now preparing for an operatic career under the direction of Oscar Saenger.

Cecile Ayres Engaged by Orchestra for Tour.

Cecile Ayres, the pianist, has been engaged by the New York Symphony Orchestra as soloist for its tour of the New England States, Thanksgiving week.



HENRI SCOTT Basso "THE AMERICAN PLANÇON"

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Press Notices:

The Detroit Free Press said of Mr. Scott, in the Wagner Concert, June 2, 1913: "Henri Scott, basso from Chicago Grand Opera Company, divided solo honors with Mme. Fremstad, singing the Wotan music in the 'Abschied.' His voice is rich, well-modulated and flexible, and he invariably sings in a manner that satisfies the artistic sensibilities of his hearers."

Mr. Scott literally took his audience by storm. His numbers were, with the exception of Schubert's "Der Wanderer" and the catalogue aria from "Don Giovanni," strange to most present, but highly enjoyed despite their novelty, or perhaps because of it. Mr. Scott was in splendid vocal form and gave his listeners a rare treat.—Philadelphia Record.

Mr. Scott delighted the audience with the splendid resource of his noble voice, with its rich timbre and ample range. He proved himself as great a singer of the lied as on the dramatic stage in his fine interpretation of German songs, classic and modern, as well as in operatic arias.—Philadelphia Telegraph.

When Henri Scott appeared upon the platform it was plain from the applause which greeted him that his singing was what they most desired to hear. Mr. Scott's interpretation of an aria from Mozart's "Don Giovanni" with its swinging harmony, was particularly well done, and his masterly singing of a group of German songs left little to be desired. But he got into closest touch with his audience in the rendition of Massenet's "Qu'en Je Suis En Appetit," from "Panurge," and Thomas' "Le Tambour Major," from "Le Cid."—Philadelphia Bulletin.

KREISLER SOLOIST WITH CHICAGO ORCHESTRA.

Celebrated Violinist Enthusiastically Received—Yvonne de Treville's Costume Recital—Amateur Musical Club Tenders Reception to Its President—Apollo Musical Club to Sing "Elijah"—Chicago Musical College Concert Various Items.

Chicago, Ill., November 8, 1913.

Fritz Kreisler was the soloist of the third pair of Chicago Symphony Orchestra concerts on November 7 and 8. The program follows:

Overture to The Water Carrier.....Cherubini
Concerto for violin, C major.....Vivaldi
Moorish Rhapsody.....Humperdinck
Life's Dance.....Debussy
Concerto for violin, D major.....Tchaikovsky

Mr. Kreisler won a veritable ovation after each of his numbers due to his wonderful playing in both instances. This great violinist has come into his own, as far as popularity is concerned, and certainly no virtuoso of the present day deserves more at the hands of the public. He is an artist to his finger tips.

Johanna Galski gave her first song recital here—in two years—On Thursday evening, November 6, at Orchestra Hall under the management of Carl D. Kinsey. Her

program consisted of three groups of German songs and one English group.

On Saturday, November 22, at Kimball Recital Hall, Karleton Hackett will lecture on the new operas to be presented by the Chicago Grand Opera Company.

A matinee of "Three Centuries of Prima Donne" in costume, by Yvonne de Treville, was the first musical attraction of the Woman's Club at Evanston, Wednesday, November 5. Mme. de Treville's program follows:

PART FIRST—EIGHTEENTH CENTURY.

Mlle. de Maupin.

(In Louis XIVth costume.)

Ritornel Fra Poco.....Haase (1699-1772)
Menuet Chante.....Lulli
L'Amour est un Enfant Trompeur.....Marti
Phillis.....Anthony Young
Pastorale.....Henry Carey (1690-1743)

PART SECOND—NINETEENTH CENTURY.

Jenny Lind.

(In 1850 costume.)

Thema e Variazioni.....Proch
Group of Scandinavian folksongs.
Group of Scandinavian folksongs.
Group of Scandinavian folksongs.
Mad Scene from Camp of Silesia.....Meyerbeer
(Composed for Jenny Lind.)

PART THIRD—TWENTIETH CENTURY.

Yvonne de Treville.

Air from Louise.....Charpentier
Chanson Provencale.....Dell'Acqua
My Garden.....Mary Carr Moore
Thistle-down.....Charles Wakefield Cadman
(Composed for and dedicated to De Treville.)

Auf der Bleiche.....Bungert-Carmen Sylva
Aria from Ballo in Maschera.....Verdi

Mme. de Treville is an artist of wonderful versatility. Each group showed her voice to excellent advantage, and it was difficult to tell just what period suited her best, so superbly were the songs of each century given. She is every inch the artist and her winsome personality and gracious manner pleased an audience of connoisseurs. Edith Bowyer Whiffen, in costumes of the periods, was at the piano, and gave the artist excellent support. This concert was a most auspicious beginning for a series of four under the direction of Rachel Busey-Kinsolving.

At the Amateur Musical Club's reception for its president on Monday afternoon, November 3, a very interesting program was listened to by probably two hundred members of this organization. Harrison M. Wild, Eric Delamarter, Rosseter G. Cole, Edward C. Moore and Charles E. Nixon, press representatives of the Chicago Grand Opera Company, gave interesting talks concerning music and musicians. Helen B. Lawrence and Sibyl Sammis MacDermid were the two soloists of the afternoon. Mrs. MacDermid gave a group of songs in her usual charming manner and won the success of the afternoon. Artistic accompaniments were furnished by Edith Bowyer Whiffen, who is to spend the season in this country.

Sunday afternoon, November 9, at 3.30 o'clock, Helene Koelling, former soprano of the Manhattan and Montreal operas, is announced for a recital in the Illinois Theater, under the management of Carl D. Kinsey. Edgar Nelson will be the accompanist. The complete program follows:

Quel Ruscelletto.....Paradies
Deh vieni non tardar.....Mozart
Sortita d'Ofelia.....Faccio
Variations.....Proch
Auf die Nacht.....Hans Huber
Der Tag wird kalt.....Hans Huber
Das Mitleidige Mädel.....Erich Wolff
Pan.....Richard Trunk
Mainacht.....Brahms
An die Nachtigall.....Schubert
Am Bache.....Dvorak
Heimkehr.....Strauss
Inmitten des Balles.....Tchaikowsky
Aufträge.....Schumann
To a Hidden Violet.....Mary Helen Brown
Pierrot.....Dagmar Rubner
Come, Sweet Morning.....A. L.

Ernest L. Briggs announces for the second in the series of Metropolitan artists recitals William Wade Hinshaw, baritone of the Metropolitan Opera Company, who is well known here. Mr. Hinshaw will have as accompanist Edgar

Nelson, of Chicago. Mr. Briggs will arrange a Hinshaw tour near the time of the appearance in Chicago and announces engagements for November 23 with the Minneapolis Symphony Orchestra in Minneapolis, and November 24 with the Chicago Symphony Orchestra in Milwaukee.

A lecture recital was given by Karleton Hackett last Tuesday evening, November 4, in Fullerton Hall, Art Institute, upon "The Modern Spirit in the German Lied." Hans Schroeder, baritone, was the assisting soloist.

At the third Sinai Orchestral concert on Sunday evening, November 9, at Sinai Temple, Alexander Krauss, violinist, will be the soloist. He will play the andante and allegro from Mendelssohn's violin concerto and a group of solos. The orchestra, under the direction of Arthur Dunham, will play the overture to "Mignon," by Thomas; the "Arlesienne" suite, No. 1, Bizet; fantasia from "Pagliacci," Leoncavallo; March, "Pomp and Circumstance," Elgar. Mr. Dunham will play the "Cathedral" prelude and fugue in E minor, by Bach, beside conducting the orchestra.

Next Monday night at 8.15 o'clock the Apollo Musical Club will give a performance of Mendelssohn's "Elijah" in the Auditorium Theater. Aside from the four solo artists already announced a professional choir of sixteen singers will assist, as well as a professional ladies' trio and the Chicago Symphony Orchestra.

By far the most important concert given by the Chicago Musical College thus far this season will occur on the evening of December 2, in Orchestra Hall. The members of the faculty who will appear as soloists are: Leon Sametini, violinist; Rudolph Reuter, pianist; Mabel Sharp Herdier, soprano, and Burton Thatcher, baritone, with an orchestra of seventy members of the Chicago Symphony Orchestra, under the direction of Karl Reckzeh. The feature of the program will be the College Woman's Chorus of 100 voices, under the direction of O. Gordon Erickson. The concert will be attended by a number of unusual features, among which might be mentioned the fact that the Dohnanyi concerto will be played for the first time in America by Rudolph Reuter; the scherzo from second symphony, E minor, by Adolf Brune, a member of the college faculty, will be played by the orchestra, and the chorus will make its initial appearance of the season.

The Paulist Choristers will have the unusual feature of a visiting boy soloist on their program, Sunday afternoon, November 30, at the Studebaker, which concert is to be given under the management of F. Wight Neumann. This boy, Edward Donovan, is the senior solo soprano of the famous Grace Church, New York City. It is said that his repertoire is as extensive as many of the leading prima donne. He will be heard in several selections, demonstrating the versatility of his art; also in numbers with the choristers.

The public is cordially invited to attend the series of Saturday afternoon musicales given by prominent musicians at the Sherwood School. This week's program was presented by Jessie de Vore, violinist, and a pianist. The hour is 4 o'clock.

Grace Brune Marcusson, soprano, assisted by William Lester, accompanist, will give a program of folksongs and lyrics by old masters at the MacBurney Studios, Fine Arts Building, Monday evening, November 10. The program in detail will be as follows:

Seperazione.....arr. by Sgambati
La Colomba.....arr. by Schindler
Menuet d'Exaudet.....arr. by Weckerlin
Bergère légère.....arr. by Weckerlin
Lisette.....arr. by Weckerlin
Aminte.....arr. by Weckerlin
Jeunes Fillettes.....arr. by Weckerlin
The Meeting of the Waters.....Traditional
The Banks of the Daisies.....Traditional
Would God I Were the Tender Apple Blossom.....Traditional
The Pretty Girl Milking Her Cow.....Traditional
The Little Red Lark.....Traditional
Nymphs and Shepherds.....Purcell
Come Unto These Yellow Sands.....Purcell
Have You Seen but a White Lily Grow.....arr. by Dolmetsch
When Daisies Pied.....Arne
It Was a Lover and His Lass.....Morley
I've Been Roaming.....Horn

Mary Highsmith has arranged to give her program of opera in English (which have received the indorsement of the Society for the Promotion of Opera in English) in various cities during the coming season. She will appear at the Woodlawn Women's Club in Chicago early in December, but has a number of outside dates previous to that time, including an appearance in Milwaukee. Announcement has just been made of arrangements whereby Miss Highsmith will appear in Marion, Ind., presenting the Opera in English program.

Ludwig Schmidt, one of the youngest and most brilliant pupils of Sevcik, has recently returned from Europe to

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make a tour of America under the management of R. E. Johnston, New York. Mr. Schmidt will make his first appearance in Chicago at the Studebaker Theater, Sunday afternoon, December 7, under the direction of F. Wight Neumann. He is a native of Chicago and a pupil of Adolf Weidig, who gave him his foundation for a musical career. He studied with Sevcik four years and two years with Willy Hess, of Berlin.

Saturday afternoon, November 15, advanced pupils of Ragna Linne, violin pupils of Adolf Weidig, and piano pupils of Victor Garwood and Silvio Scionti will give a recital at Kimball Hall under the direction of the American Conservatory.

Louise St. John Westervelt, soprano, and Helen B. Lawrence, pianist, will give a piano recital in the Fine Arts Theater, Sunday, November 16. Miss Westervelt's program is a diversified one and includes a group of Debussy numbers.

Josef Hofmann will be heard in a piano recital Sunday afternoon, November 16, at the Studebaker Theater, under the management of F. Wight Neumann.

The introduction of the Dalcroze System of Eurythmics by the American Conservatory has been such a success that the regular classes have become too large and new ones are being formed. In developing the elemental features of musical expression this work is invaluable. These classes are under the direction of Lucy Duncan Hall.

Karleton Hackett will give a lecture recital next Monday, November 10, at 2.30 p. m. in the Assembly Room, Fine Arts Building, on the new operas to be given by the Chicago Grand Opera Company, 1913-14. Musical illustrations will be given by Jennie F. W. Johnson and Susie B. Ford. The recital will be under the auspices of the Amateur Musical Club.

The Marshall Field & Co. Choral Society, founded in 1907 with a membership of 140, has grown to nearly 200 active members. Heretofore but one concert a season has been given, but two will be rendered this season—one, composed of part songs, on December 4 in Orchestra Hall, and another, comprising two cantatas, on April 16, 1914, in the same place. RENE DEVRIES.

Egan's Brooklyn Program.

Thomas Egan, the famous Irish tenor, will appear at the Brooklyn Academy of Music, next Sunday evening, November 16. Lillian Breton, of the Royal Italian Opera Company, Drury Lane, London; Anna Maria De Milita, harpist; and John R. Rebarer, pianist, will assist in the program which is to be as follows:

Piano solo, prelude.....MacDowell
Mr. Rebarer.
Aria—
Prayer, La Tosca.....Puccini
Good Bye.....Tosti
Lillian Breton.
Harp, Marche Triomphale of King David.....Godefroid
Miss De Milita.
Songs—
Has Sorrow Thy Young Days Shaded.....Request
The Minstrel Boy.....Moore
Thomas Egan.
Harp solo, Irish Airs.....
Miss De Milita.
Songs—
Bergere Legere.....J. B. Weckerlin
Ein Schwan.....Grieg
Aria, O Paradiso, L'Africain.....Meyerbeer
Thomas Egan.
Songs—
Ich Liebe Dich.....Grieg
At Parting.....Rogers
Lillian Breton.
Piano solo, Valse A flat.....Nicholas Rubinstein
Mr. Rebarer.
Songs—
Fainne Geal An Lea.....Gaelic
Molly Bawn.....Lover
Eileen Allanna.....Thomas
Thomas Egan.
Duet, Aida.....Verdi
Mme. Breton and Thomas Egan.

Egan is making a record for himself in filling large auditoriums in this country, notable ones being at the Boston (Mass.) Theater and in St. Paul, Minn.

Brooklyn (Academy of Music), Springfield, Mass. (New Auditorium), Cleveland, Ohio (Metropolitan), Toronto (Massey Hall) are only a few coming engagements, where Egan's drawing power will be tested. He is one of the opera singers equally at home and successful in concert.

With a performance of "Mignon," the Rossini Theater in Venice was opened for the season on October 18. This was followed by "La Favorita," "Manon" (Massenet) and two operas of Andrea Ferretto, "La Violinata" and "Idillio Tragico."

CAROLYN BEEBE AND MARIE SUNDELIUS WIN SUCCESS WITH LONGY SOCIETY.

New Chamber Music Organization Appears in the Metropolis—Personnel Composed of Members of the Boston Symphony Orchestra—Superb Virtuosity Revealed.

A good sized audience assembled in Aeolian Hall last Saturday evening, November 8, the occasion being the first concert in the metropolis by the Longy New York Modern Chamber Music Society, composed of members of the Boston Symphony Orchestra headed by Georges Longy, first oboist of that orchestra.

The program of modern French music made rigid demands upon the prowess and virtuosity of the Bostonians, who gave an intelligent and finished reading of works that called for ability of the very highest degree. In the first number—Paul Juon's octet for violin, viola, cello, oboe, clarinet, horn, bassoon and piano—the unrelenting technical problems that beset the pianist were solved in masterful fashion by that reliable and satisfying artist, Carolyn Beebe, who sounded the intricacies of the piano score with clean-cut and crisp technic governed always by fine judgment. Miss Beebe provided wholly adequate keyboard support throughout this complex ensemble number and was rewarded at the conclusion with merited tokens of appreciation on the part of the audience.

Marie Sundelius, who, to begin with, is blessed with a dignified and charming personality, gave a splendid account of herself in the group of three French songs named in

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CONVENTION HALL, ROCHESTER.	" 13th
LYRIC THEATRE, BALTIMORE.	" 22nd
NATIONAL THEATRE, WASHINGTON.	" 23rd
ORCHESTRA HALL, CHICAGO.	FEBRUARY 10th
SYMPHONY HALL, BOSTON.	" 21st
ARMORY, DETROIT.	" 24th

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the program below. Mme. Sundelius is the possessor of a pure and sympathetic soprano voice, the warm timbre of which is a source of unalloyed pleasure to her listeners. Here is a singer, too, who understands the subtle art of creating "atmosphere," which accounts for the variety of moods, shades and tints enacted and portrayed in each song. A magnetic and compelling presence is a valuable attribute of Mme. Sundelius, who made a brilliant impression upon her New York audience last Saturday evening in the delivery of songs that called for rare skill.

Here is the complete program:

Octet, op. 27, for violin, viola, cello, oboe, clarinet, horn,
bassoon and piano.....Paul Juon
Carolyn Beebe at the piano.
Three songs—
Ballade.....Claude Debussy
Le reve du petit chaperon rouge.....Louis Aubert
(From The Blue Forest.)
Des Harpes dans le soir.....Henry Woullet
Marie Sundelius, soprano.
A. de Veto, piano.



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Introduction et Allegro (for harp solo).....Maurice Ravel
With string quartet, flute and clarinet.
A. Holy, harp.

Following is the personnel of the Longy New York Modern Chamber Music Society: J. Theodorowicz, violin; A. Bak, violin; K. Rissland, viola; J. Keller, cello; A. de Veto, piano; A. Brooke, flute; G. Longy, oboe; G. Grisez, clarinet; F. Hain, horn; P. Sadony, bassoon.

In the Ravel number, Mr. Holy, the new harpist of the Boston Symphony Orchestra, gave a performance that immediately established his reputation here as a finely equipped exponent of this difficult instrument of strings and pedals.

Mr. Longy's ensemble is a welcome addition to the chamber music organizations in New York, and the monthly visits of these Boston Symphony men will undoubtedly prove delightful features of the present season in the busy metropolis.

ANNIE FRIEDBERG ANNOUNCEMENTS.

Tenor Urlus to Sing in Concerts—Violinist Arrigo Serrato to Tour Next Season—Bookings of Friedberg Artists.

Annie Friedberg Concert Direction, 1425 Broadway, Metropolitan Opera House Building, is busy booking artists, and endeavoring to fit their many engagements to the dates desired by societies, etc. She makes announcement as follows:

Jaques Urlus, the great dramatic tenor, who achieved a wonderful success at the Metropolitan Opera House last year, when a newcomer, and who sang at the Boston Opera two years ago at special Wagner performances under Weingartner, will arrive next week for his second season at the Metropolitan Opera House.

He has been heard only in opera, so far, but this year will appear in concerts, and will be the soloist at the next concerts of the Philharmonic Society, in a Wagner-Strauss program. He will sing "Gebet" from "Rienzi" and "Schmiedelied" from "Siegfried."

Mr. Urlus' concerts before and after his opera season are handled exclusively by Concert Direction Annie Friedberg, who announces a number of excellent dates for this artist.

Miss Friedberg announces the first American concert tour for the season 1914-15 of the Italian violinist, Arrigo Serrato, with whom she closed a contract this summer. He is one of the youngest living violinists and is recognized in Europe as a wonderful master of his instrument. He arrives next October, will make his debut with one of the largest orchestras in the country, and will be heard in concerts and recitals from coast to coast.

Below are bookings of Friedberg artists for the immediate future:

Frieda Hempel: November, Hartford, Springfield, Boston.

Jaques Urlus: November, Philharmonic Society, November 13 and 14.

Lillian Wiesike: January 14, Troy Vocal Society; January 15, Plainfield; January 26, Indianapolis Musik Verein; February 1, St. Louis Symphony Orchestra; Chicago recital, Marshall, Tex.; New Haven, Cleveland, Wausau, Wis.

Lilly Dorn: November 2, Beethoven Maennerchor, New York City; Orchestra concert, New England tour, Boston, Philadelphia, and later, coast tour.

Bertha Christians Klein: Buffalo, November 17.

Karola and Romeo Frick: November and December, joint recitals, New England.

Nana Genovese: November, recital, Plainfield; January, Aeolian Hall, New York.

Viola Ellis: November 4, Milwaukee Maennerchor, Ohio, Chicago recitals; St. Louis, Symphony Orchestra.

Umberto Sorrentino: January 5, Springfield Orchestra; December, St. Louis Symphony Orchestra.

Samuel Mensch: Aeolian Hall recital, December 10.

Marguerite de Forest Anderson: New England tour in November.

"Musician Slain."—Headline over news despatch. Look for the critic.—Rochester Post Express.

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CELENE LOVELAND'S VIEWS.

Chicago Pianist and Teacher Gives Interesting and Valuable Ideas Concerning Attitude Toward Pupils.

During a recent interview with Celene Loveland, Chicago's well known pianist and teacher she said:

"Teaching would be an easy matter if all pupils were exactly alike in character, temperament, training, came from the same walks of life and were surrounded at home by the same influences and conditions.

"The teacher could lean back in his chair, give the same directions to each pupil, knowing that he need use only one manner of presenting a subject for all pupils to bring the same desired result in each case. It would eliminate the necessity of a teacher always being cheerful, encouraging, buoyant, patient, sympathetic, of never getting annoyed, angry or appearing tired, for these conditions would affect one pupil no more than another.

"As it is today, however, the teacher has to be sort of a human barometer, able to detect the moment he sees a pupil just what mood that pupil is in, whether he is tired, which may come either from overwork or nervous excitement; discouraged, which often comes from unfavorable conditions for study; nervous, causing rigidity of muscles and



CELENE SEYMOUR LOVELAND.

slowness of perception; excited by unexpected news, or mentally depressed. If he is at ease, relaxed, alert, happy and well it is as easily detected by the watchful teacher. When a pupil enters the studios he may be in such mood that he is in no condition to grasp what the instructor may desire to teach him. An atmosphere must be created by the teacher to lead him out of this mood and place him in a receptive condition to gain the benefit of the lesson.

"In the case of a new pupil, their general appearance, manner of talking, tricks of gesture, movements of body and habit of speech will give the teacher the clue as to what to expect from that person. Without having asked them any questions in regard to the matter, one can tell whether they are industrious or indolent, intellectual or temperamental, in a general way what their education has been and what their situation and condition in life.

"A teacher who is quick to observe these things saves a great deal of valuable time during the lesson period, for they immediately know what to do and how to present a subject for the pupil to get the most benefit from his lesson.

"As the pupils follow one another, one may be extremely temperamental and another may grasp a thing purely intellectually, each of which requires an entirely different method of instruction. A day's work in the studio, aside from giving instruction in the principles of piano playing, represents to the teacher a series of psychological problems to be solved.

"It is this very study of human nature and the necessity of meeting the different requirements made by the various pupils that, to me, makes piano teaching such a very interesting occupying and profession."

Hamlin's Introduction to Germany.

The flattering engagement of the American tenor, George Hamlin, for a number of important solo appearances next spring in Berlin, Vienna and other European music centers, recalls the story of his introduction to Germany's Kaiserstadt.

It took place some years ago, when the songs of Richard Strauss were regarded with uncertainty, if not actual disfavor, by a large part of the musical world. Mme.

Carreño had told the American tenor of the young German composer, for whose work she entertained the sincerest admiration, and Hamlin placed a standing order with the foreign publishers to send him immediately each new Strauss song as it came out. In this connection it will be recalled that it was Hamlin who introduced these songs to America in Strauss recitals in the large cities.

Shortly after this Hamlin went to Berlin and engaged a hall for a concert. At that time the German critics had more contempt than regard for American "art" of any sort, and it was a daring exploit for an American to unchain the thunder of criticism by attempting a recital in their midst.

After some deliberation Hamlin decided to give an entire Strauss program, though not even a German singer had done this before. The announcement had one immediate effect—it brought all the critics and an immense audience, composed chiefly of Germans, to the hall on the evening of the concert. It is safe to say that the majority came to deride the young foreign artist who had the colossal assurance to give an entire program from the works of a resident composer whose status was as yet a most indeterminate thing.

It was to the credit of American art and the American artist that, as the program progressed, the scorn and amused tolerance quickly gave way to genuine interest and admiration, and next day the critics were unanimous in their praise of the singer and his songs.

Mr. Hamlin is to sing in the opening performance of "Natoma" at Philadelphia, November 15, and "The Jewels of the Madonna," November 22.

Mr. Hamlin has sold his spacious home in Chicago, and is said to be negotiating for a valuable piece of land near Mme. Schumann-Heink's property in southern California.

Giorgini Praised for Singing at Milan.

Aristodemo Giorgini, tenor of the Chicago Grand Opera Company, sang recently with marked success in Verdi's "Messe Requiem" at La Scala, Milan. This event was held in commemoration of the Verdi centennial, and



OPERATIC STARS ON THE BROAD ATLANTIC.

Arturo Toscanini conducted. Members of the royal family of Italy were present, the audience and occasion being most brilliant.

Giorgini received many compliments for his fine singing, including words of praise from Toscanini.

The accompanying picture, taken at the bow of the steamship Kronprinzessin Cecile en route from Cherbourg to New York, shows (from left to right) Aristodemo Giorgini, Mme. Bassi, Titta Ruffo, Amadeo Bassi, Mme. Giorgini and Signor Gonzone.

Alexander Bloch's New York Recital.

Alexander Bloch, violinist, will give a recital in Aeolian Hall, Friday evening, November 21, playing compositions of Handel, Saint-Saëns, Vitali, Martini-Kreisler, Tor Aulin, Paganini-Kreisler and Vieuxtemps.

The morning papers announced the other day that a certain prima donna just engaged for the National Opera Company of Canada is "a fine horsewoman and holds the long distance record for swimming in Italy." She has doubtless been brought over to join the Valkyrie cavalry and to appear as one of the Rhine maidens in Wagner's "Ring."—New York Evening Post.

Minneapolis School of Music Events.

Minneapolis, Minn., November 9, 1913.

The regular Saturday morning faculty recital was given November 8 by Alma Ekstrom, pianist, who presented a most excellent reading of numbers by Longo, Liszt, MacDowell, Chopin and Serrao.

Harrison Wall Johnson will give a MacDowell program Friday evening, November 14, in the school recital hall, which will be open to the public.

The program for the regular faculty recital for November 15 will be given by Signor Fabbri.

Edna Sundstrom and Mrs. Herbert Pendleton played for a meeting held at the Prospect Park Literary Club.

Beth Allen, Orabelle Wyman and Winifred Tuttle were in charge of an informal reception given from 3 to 5 o'clock, November 7.

Grace Madera, pupil of Oda Birkenhauer, is teaching a large class in Mobridge, S. Dak.

Dramatic pupils of the school began rehearsals of the comedy "All of a Sudden Peggy" last week under the direction of Charles M. Holt.

Harriet Hetland read "The Pigeon," by Galsworthy, for the University of Minnesota Dramatic Club last Friday afternoon. The club begins rehearsals of the play under the direction of Charles M. Holt this week.

Edna Grinager, Alice Mo, Hazel Bartlett, Edna, Hills and Marie Gale and Dorothy Kurtzman, pupils of Mr. and Mrs. Charles M. Holt and Mary G. Kellett, read at church and school entertainments last week.

Alice R. O'Connell is coaching "Higbee of Harvard" for the university farm pupils. The play will be put on Saturday evening, November 29.

F. C. Freemantel and "Little Doris."

Minneapolis, Minn., November 7, 1913.

Many professional singers are taking advantage of the fact that Minneapolis has one of the most prominent and best equipped vocal teachers in the West. As well as being



Photo by Hil-Durante Studio, Minneapolis.
FREDERICK C. FREEMANTEL, THE EMINENT TENOR AND VOCAL TEACHER, AND DORIS ELEANOR FREEMANTEL, HIS MOST INTERESTING PUPIL.

a tenor of repute, Frederick C. Freemantel, and his charming wife, are proving themselves of great help to ambitious singers of the musical West. Mr. Freemantel says that of all his pupils none seem to develop and become more ambitious every day like "Little Doris" (the young lady in the picture), and Doris says that "when she gets a bib dirl, she's doin' to pay pano like mama and sing like papa."

Mr. and Mrs. Freemantel will give a song recital on Tuesday evening, November 11, at the First Baptist Church, Minneapolis. Great interest is manifested in this event and the advance sale of tickets indicate an overflowing house with standing room only for late comers.

Mme. Krueger's Aeolian Hall Program.

Adele Krueger, recently heard at the New York Tonkünstler Society musicale in a group of successfully presented songs by Richard Trunk, will give a private school concert on the evening of November 11.

Sunday afternoon, November 16, Mme. Krueger gives a recital in Aeolian Hall, New York. The program show

below, composed of French, German and English songs, is a noteworthy one, well calculated to disclose the gifted artists' musicianly interpretation and fine art as lieder-sängerin:

An mein Lieb.....	Trunk
O wüsst ich doch den Weg zurück.....	Brahms
Das Mädchen spricht.....	Brahms
Ruhe meine Seele.....	Strauss
Zueignung.....	Strauss
Chanson triste.....	Duparc
Psyche.....	Paladilhe
Où je t'oublie.....	Luckstone
Contemplation.....	Widor
Dans la plaine.....	Rachmaninoff
Flieder.....	Gretcheninoff
Heimat mein.....	Gretcheninoff
Lied.....	Rubinstein
Wenn ich das gewüst.....	Tschalkowsky
Since You Loved Me.....	Sanderson
Look Into My Eyes.....	Korbar
Spirit Flower.....	Campbell-Tipton
Conspirator.....	Engel

As Beppe, Louise Barnolt Wins Praise.

Little Beppe in "L'Amica Fritz" is not an easy role, yet Louise Barnolt impersonates the character with so much



LOUISE BARNOLT AS "BEPPE."

spirit and originality that she has been praised by many critics. Following a recent appearance in Montreal, the well known contralto received the appended tribute in Le Devoir, Montreal:

[TRANSLATION.]

The Little Beppe, Louise Barnolt, was very good from the beginning to the end of her role. Her voice is warm, powerful, expressive, and also of infinite sweetness. She had a decided triumph. (Advertisement.)

BALM FOR THE BOY.

If He Is a Musical Prodigy, He Should Be Helped, Says the Los Angeles Graphic.

Persons who haven't much talent in their own families might well encourage that which comes into another family. They benefit not only the recipient, but also every one who ever hears him play. And then, in the case of a boy, they need not fear that he will take a notion to step out of the musical field by getting married—which occasionally is the case when the young genius is a girl. By the time the girl has her sentimental nature well developed she concludes there is a void which music cannot fill, takes unto herself a husband, then a home and family—and the music becomes largely a matter of cradle songs. But if the young artist wants to marry—let him. He will only have to work the harder. Probably, it is good for him, though he might better wait for a competence. Possibly, it is a bit disappointing to put a few thousand dollars into a girl's education and then see her prefer a home rather than a concert stage or opera life. But one can't miss it, in the case of a boy.

Salzedo to Become a Benedict.

Congratulations are the order of the day for Carlos Salzedo, the celebrated harpist of the Metropolitan Opera Company, because of his engagement to Viola Gramm, daughter of Emil and Marie Gramm, of New York City, who were formerly prominent in musical circles.

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PHILADELPHIA GRAND OPERA SEASON IS ON.

Fine Performances Being Given by the Quaker City-Chicago Organization—Philadelphia Orchestra Concerts.

Philadelphia, Pa., November 9, 1913.

With the inauguration of the season of the Philadelphia-Chicago Grand Opera Company—first of the big opera companies of this country to open its season—last week, the musical winter of Philadelphia may be said to have assumed the stride which it will continue almost without interruption until the closing of the Philadelphia Orchestra season early in April. Five performances were given by the Chicago company this week. The season was opened with a magnificent presentation of "Tosca," with Mary Garden in the title role. "The Barber," with Titta Ruffo, was heard on Wednesday evening. "Aida"—the traditional Philadelphia premiere—was relegated to Thursday evening; "The Girl of the Golden West" and "Lucia" closed the week's program Saturday afternoon and evening. Strong rivalry to the opera opening on Monday night was presented by the first concert of this season's series of the Boston Symphony Orchestra. While the Metropolitan Opera was filled to the doors, the New England organization, with Geraldine Farrar as soloist, also drew a capacity house at the Academy of Music. On Friday afternoon and Saturday evening the Philadelphia Orchestra presented an effective program with Louise Homer as the soloist.

While Mary Garden, long a favorite with local audiences, was heard in the opening performance of "Tosca," reviewed in the MUSICAL COURIER last week, the first appearance of Titta Ruffo, the latest success of the company, occurred on Wednesday night. That opera and "Aida" are reviewed in the editorial section of this issue.

"Girl of the Golden West."

Minnie	Elizabeth Amsden
Dick Johnson	Giovanni Martinelli
Jack Rance	Giovanni Polese
Nick	Francesco Daddi
Ashby	Henri Scott
Sonora	Hector Dufranne
Trin	Edmond Warnery
Bello	Alan Turner
Sid	Nicola Fossetta
Harry	Ralph Errolle
Joe	Emilio Venturini
Happy	Frank Preisch
Larkens	Vittorio Trevisan
Billy	Gustave Huberdeau
Winkle	Beatrice Wheeler
Jake Wallace	Armand Crabbe
Jose Castro	Constantin Nicolay
The Pony Express Rider	Desire Defreze

Elizabeth Amsden, young American soprano of the Boston Opera Company, hurriedly imported to fill the gap oc-

casioned by the illness of Carolina White, completely captured her audience at the performance of "The Girl of the Golden West" on Saturday afternoon. Miss Amsden is superbly equipped vocally. She possesses keen dramatic instinct and a personal presence which goes far to establish an audience in her favor. All of her resources were applied to the demands of the Girl with fine effect; and it is to be said, in addition, that Miss Amsden showed none of the usual signs of the last hour substitute. Martinelli, in his third appearance this week, presented a Dick Johnson of almost boyish romance, while Dufranne, Scott, Daddi and Crabbe acquitted themselves capably in the incidental roles.

Mr. Campanini presented an unusually illuminating reading of the score.

"Lucia."

Lucia	Jenny Dufau
Alisa	Minnie Egner
Edgardo	Aristodemo Giorgini
Lord Enrico Ashton	Francesco Federici
Kamondo	Henri Scott
Arturo	Emilio Venturini
Normanno	Palmiro Aleotti

A capacity audience warmly applauded a popular priced presentation of "Lucia" by the above cast on Saturday evening. In the many popular priced performances of this work offered by the Metropolitan Company, in its even more numerous presentations under the Hammerstein regime, and before that, in the weekly visits of the New York Metropolitan Company to this city, this sad tale of the maid of Lammemoor has never once lost its grip upon the public imagination. One of the largest houses of the week enthusiastically applauded its able presentation last night by the above cast. To Giorgini and Dufau must go the credit of much of the evening's success. Mme. Dufau attacked the difficult passages of the role with perfect confidence and quite ample power; not once in the most difficult cadenzas did she lose the pitch, though the clear, dulcet tones of the less taxing passages of her role sometimes lost their sweetness. Giorgini proved himself quite worthy of a role of the importance of Edgardo. He possesses a voice of unusual opulence, good stage presence, and is a clear musical thinker. In the sextet and the vigorous subsequent episode he rose to heights which recall famous Edgardos of the last half century.

One of the most important operatic events of the season will be the presentation, for the first time in America, of the new Massenet opera, "Don Quichotte," at the Metropolitan Opera House next Saturday afternoon.

While the Boston Symphony Orchestra presented on Monday evening Geraldine Farrar, an artist seldom heard here in concert, the Philadelphia Orchestra, on Friday afternoon and Saturday evening, offered Louise Homer. The latter sang "O Don Fatale," from Verdi's "Don Carlos," and "My Heart at Thy Sweet Voice," as an encore, "O Pardon Me" (from Bach's "Passion Music") and "Fatal Divinita," from Gluck's "Alceste." The usual symphony was omitted from the program. The romantic overture to Schumann's opera, "Genoveva," and the Richard Strauss tone poem, "Ein Heldenleben," and Beethoven's "Prometheus" overture constituted the orchestral part of the program. The excellent presentation of all of these numbers evidenced the constantly increasing artistic unity which the orchestra is attaining.

First of the annual series of "popular" concerts, which have been one of the most successful features of the Philadelphia Orchestra season heretofore, was given last Wednesday evening. A program of rare popular merit was presented with authority and received by a large audience with enthusiasm. The program included:

Overture, Tannhäuser	Richard Wagner
Concerto No. 4 in D minor, for violin and orchestra	H. Vieuxtemps
	Irma Seydel, violinist.

Carmen, Suite No. 1	Georges Bizet
Tod und das Mädchen Variations	Franz Schubert
Gavotte, Idomeneo	Wolfgang Amadeus Mozart
Aria, Depuis le jour, from Louise	Gustave Charpentier
	Grace Kerna, soprano.

Hungarian Rhapsody No. 1	Franz Liszt
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In this art of popular program building conductors find themselves more severely taxed than in the more serious work of arranging a well balanced symphony concert. Mr. Stokowski evidently wishes to give the popular concert permanent educational value. He has at least established a standard in the program of last week, which, if maintained

in the remaining five concerts of the season, will put the popular concert idea on a higher level that it has before occupied in this city.

The fifth pair of concerts by the Philadelphia Orchestra next week will present an important novelty in the shape of an overture by Hans Pfitzner. The symphony will be Dvorák's "From the New World."

Madeleine McGuigan, pupil of Frederick Hahn, will give a recital at the Hahn Conservatory on Monday evening, November 10, at 8.30 o'clock.

A recital will be given by Marie G. Loughney, mezzo-soprano, and Emilie Fricke, pianist, at Witherspoon Hall, on Tuesday evening. Henry L. Lukens will assist.

H. P. QUICKSALL.

COLUMBUS IS HAVING A BUSY MUSICAL SEASON

Women's Music Club Is an Important Factor—Many Concerts.

Columbus, Ohio, November 7, 1913.

The music season has been one of unusual activity this fall, the most important event being the opening of the Women's Music Club on October 14, with Louise Homer, contralto. Nearly four thousand season tickets were sold and several hundred music lovers were turned away at the doors. On Tuesday afternoon, October 28, the first matinee recital in the club series presented Gertrude Dalton Thorpe and Ada Zeller, pianists, representing the Ladies' Matinee Music Club of Cincinnati, assisted by Mrs. William Hunter, Mrs. Henry C. Lord, Edith May Miller, of the local club. Mrs. Thorpe and Miss Zeller appeared in two piano numbers, their work being most artistic and thoroughly enjoyable. The second artist for the club will be Josef Hofmann, pianist, who has chosen an excellent program for his recital Tuesday evening, November 11, including numbers by Handel, Beethoven, Schumann, Liszt and Chopin. Several new departments have been added to the club this year, the Extension and Altruistic committees being especially active. On the evening before each artist concert the Extension Committee presents a talented lecturer, whose subject is chosen with reference to the program of the following night. Thus on Monday evening, October 13, Professor Henry Spencer, of Ohio State University, spoke on "A Musical People." The next lecture in this series will be given on Monday evening, November 10, by Professor Josiah R. Smith, also of the University, his subject being "The Piano and Josef Hofmann." The Altruistic committee furnishes musical evenings for institutions and clubs free of charge, and also arranges for free municipal organ recitals two Sunday afternoons each month. On October 19 the first recital was given by Mrs. Wilbur Thoburn Mills, organist, assisted by Alice Turner Parnell, soprano. The program for November 2 presented Mrs. Edgar Greenville-Alcorn, organist, assisted by Amor Sharp, baritone, and Mrs. Amor Sharp, soprano.

Francis MacMillan, violinist, was greeted by a large and appreciative audience Thursday, October 16, when he presented a beautiful and varied program. His playing is much more finished and satisfying than on his former visits here.

The following afternoon, October 17, Cecil Fanning, baritone, with Harry Turpin at the piano, appeared in a delightful program of songs at the Ohio State University chapel, this being the first and perhaps the only twilight concert for this season.

The attraction this week was the United States Marine Band, which gave two concerts on Wednesday afternoon and evening, November 5. EMILY CHURCH BENHAM.

Granberry Piano School Activity.

Two matinee concerts were given by the Granberry Piano School, George Folsom Granberry, director, in the auditorium at Wanamaker's, New York City, November 1 and 3. On Wednesday, November 5, a recital was given by the pupils of this school at Carnegie Lyceum Music Hall. On Saturday morning, November 8, the second lecture on "The Art of Memorizing Music," delivered by Mr. Granberry, was given in the lecture room of the school. On Saturday, November 15, Dr. Nicholas J. Elsenheimer will give his third Interpretation lecture recital in the lecture room of the school. Demonstration lectures will be given there by Mr. Granberry, Wednesdays at 10.30; and lectures on the "History of Music" by Dr. Elsenheimer on Saturdays at 11 o'clock.

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ENGLAND'S PREMIER AGENCY

Ellen Learned Gives Recital in New York.

Ellen Learned, mezzo-contralto, gave the following program at her Aeolian Hall, New York, recital on Monday afternoon, November 10:

Aria from La Clemenza di Tito.....Mozart
Vergiss mein nicht.....Bach
Wiegenlied.....Humperdinck
Meinem Kinde.....Strauss
Viel Träume.....Henschel
Es blinkt der Thau.....Rubinstein
Bois Épais.....Lully
La Cloche.....Saint-Saëns
Romance.....Debussy
Dis-Moi que Tu M'aime.....Hess
Après Un Réve.....Fauré
Le Mariage des Roses.....César Franck
Would God I Were the Tender Apple Blossom.....Old Irish
Arr. by Katharine Tynan
A Little Winding Road.....Landon Ronald
Mother Sleep.....Lisa Lehmann
The Rose and Sunflower.....Eladio Chao

Miss Learned's voice is of pleasing quality, particularly in the middle register.

While her German numbers received due share of applause, it was not until she sang the French group that encores were demanded. Hess' "Dis-moi que tu m'aime" was exceptionally well rendered, and had to be repeated.

"Would God I Were the Tender Apple Blossom," an old Irish song arranged by Katharine Tynan, and "Mother, Sleep" (Lisa Lehmann) of the English group should receive especial mention.

In her French and English diction Miss Learned deserves particular praise.

An encore in English was given at the close of the program.

John Cushing played sympathetic accompaniments.

Miss Learned is an artist pupil of Carol Badham Preyer, the well known Paris and Berlin teacher of singing, whose studios are now in New York.

Elizabeth K. Patterson Musicales November 18.

At the next studio musicale, November 18, 8.30 p. m., to be given by Elizabeth Kelso Patterson, Geraldine Holland, soprano, pupil of Miss Patterson, and Elizabeth Topping, pianist, will collaborate in the following program:

Piano solo, Carnaval.....Schumann
Miss Topping.
Vocal solo, Waltz, from Faust.....Gounod
Miss Holland.
Piano solos—
Nocturne, B major, op. 9.....Chopin
Capriccio, op. 76.....Brahms
Benediction.....Liszt
Miss Topping.
Vocal solo, Ave Maria (Otello).....Verdi
Miss Holland.
Piano solos—
Il Neige.....Oswald
Man Lebt Nur Einmal.....Strauss-Tausig
Miss Topping.
Vocal solos—
Morning.....Kurstainer
Dewdrops.....Kurstainer
Miss Holland.

Early in December Miss Patterson will give a recital in which three of her pupils will sing.

Fiqué's Pupil to Give Recital.

Carl Fiqué will present his pupil, Katherine Maguire, in a piano recital, assisted by Lillian Browne, contralto, at Memorial Hall, Schermerhorn street and Flatbush avenue, Brooklyn, N. Y., next Saturday evening, November 15. The program is as follows:

Concerto in A minor.....Grieg
Carl Fiqué at the second piano.
Rhapsody, G minor.....Brahms
Intermezzo.....Brahms
Symphonic Etudes.....Schumann
Aria from Samson and Delilah.....Saint-Saëns
Miss Browne.
Frederick Greene, accompanist.
Scherzo, op. 20.....Chopin
Ballade, op. 23.....Chopin
Polonaise, op. 53.....Chopin
Oh, for a Burst of Song.....Allittsen
Allah.....Chadwick
Gavotte from Mignon.....Thomas
Miss Browne.
Scherzo.....Fiqué
Arabesque.....Debussy
Serenade.....Rachmaninoff
Etude in F minor.....Liszt
Liebestod, from Tristan and Isolde.....Wagner-Liszt

Gamble's Line of March.

The Ernest Gamble Concert Party will follow this itinerary in the immediate future: Wheeling, W. Va., November 11; St. Joseph, Mich., November 13; Jackson, Mich., November 14; Mt. Pleasant, Mich., November 15; Flint, Mich., November 16; Detroit, Mich., November 18; Mt. Clemens, Mich., November 19; Ann Arbor, Mich., November 20; Monroe, Mich., November 21; Amherst,

Mass., December 6; Beaver Falls, Pa., December 9; Painesville, Ohio, December 17; Franklin, Pa., December 19; Sharon, Pa., December 29.

HANSON'S BIG PLANS.

Tries to Get George Bernard Shaw for American Lecturing Tour.

[From the New York Times.]

Berlin, November 8, 1913.—"I will lecture in America only on one condition—that I can appear on the same platform with the Kaiser," said George Bernard Shaw the other day to M. H. Hanson, of New York, who had been stretching out his European holiday, originally planned for three weeks, into three months, in the hope of inducing "G. B. S." to conquer his antipathy to an American lyceum engagement.

Mr. Hanson had assured Mr. Shaw that he and the German Emperor were the greatest lecture attractions the world now contained. "G. B. S." flashed back that he would not hesitate to visit America on the foregoing terms.

Mr. Hanson, who sailed on Thursday from Hamburg on the Amerika, is now specializing, as far as music is concerned, in taking back to their own country certain American artists who have succeeded in Europe.

Frances Alda's Western Success.

R. E. Johnston received a telegram from L. E. Behymer, of Los Angeles, after Frances Alda had finished her series of concerts in Behymer's territory. The telegram reads as follows:

Los Angeles, Cal., November 7, 1913.

R. E. Johnston, Broadway and Forty-first street, New York City:
Mme. Alda last Monday made greatest hit Fresno ever knew. Tuesday she opened Philharmonic course here with tremendous artistic success. Wednesday night she was the honored guest of the Gamut Club. She now owns the six hundred members. Opened matinee Philharmonic course today. Unbounded enthusiasm. Los Angeles loves her. Will take her from Salt Lake West next year.
(Signed) L. E. BEHYMER.

Gerville-Réache Travels.

Mme. Gerville-Réache has been engaged for "Samson and Delilah" with the Handel and Haydn Society of Boston, February 8, 1914. She will leave New York November 20 for Montreal to open her season there November 24, also with a performance of the heroine in Saint-Saëns' biblical opera. Mme. Gerville-Réache is having an extremely busy season, under the management of Gertrude F. Cowen, and has filled many concert engagements with success this fall.

Bianca Holley Sings Well.

Bianca Holley, the soprano, who recently sang songs by Kronold at the Robyn studios in New York, appeared last week at a concert at Phillips Manor Club House. In both appearances, her winsome personality, brilliant and expressive voice were such as to win loud applause and universal recognition. Her substitute work as soprano in various churches has been very satisfactory, for she reads well and is both experienced and reliable.

John Adam Hugo's Compositions Heard.

John Adam Hugo's compositions constituted the program presented by the New Assembly Salon, before a large and enthusiastic audience on Thursday afternoon, November 6, at the Hotel Plaza, New York. Mr. Hugo was assisted by Doland E. Meyer, violinist; Jacques Renard, cellist, and Tullik Bell-Ranske, soprano. The program closed with the well known E flat major trio.

Last Group of Metropolitan Singers Arrive.

Among the last group of members of the Metropolitan Opera Company who arrived yesterday, November 11, on the Kaiser Wilhelm II, were Mme. Destinn and Messrs. Caruso, Ullrich, Jörn, Gilly, Scotti, Didur, Braun, and Bada. Arturo Toscanini who was to have sailed on this ship, missed it, and is due to arrive at the end of the week on the Provence.

Gwent Welsh Male Singers' Concert.

On Thursday evening, November 13, the Gwent Welsh Male Singers, of Newport, South Wales (George F. Davies, conductor), will be heard at Aeolian Hall, New York. Morgan Kingston, tenor of the Century Opera Company, will be the soloist. The concert will be given under the management of the J. B. Pond Lyceum Bureau of New York.

The Librettist—"Where did you get the idea of costuming the chorus of bandits in blue livery with brass buttons?"
The Producer—"From the checkroom boys in the hotels."
—New York Globe.

OBITUARY

William Edward Mulligan.

William Edward Mulligan, formerly organist of prominent Roman Catholic churches, later at St. Mark's Protestant Episcopal Church, on the Bowery, and last at the Forty-eighth Street Collegiate Church, Fifth avenue, New York, died in St. Paul, Minn., a fortnight ago. He was a founder of the American Guild of Organists, an able organist and genial companion. After leaving New York he went to Switzerland, being sent there by well to do New Yorkers who admired the man. In Europe he built up his health and returned to this country, going to St. Paul, where he became connected with a school; later he played in a theater. His wife was a former singer and member of his choir. The widow and children live in St. Paul, where Mrs. Mulligan spent her early life.

William Paris Chambers.

William Paris Chambers, at one time a well known cornetist, died last week of paresis in the county poor house at Carlisle, Pa. Mr. Chambers had traveled extensively in this country and Europe as a cornet soloist and at one time scored striking successes.

The Two-Fold Verdi.

[From the London Times.]

Verdi's extraordinary readiness of melodic invention was at once his greatest glory and his greatest snare. When a dramatic situation seized him he would write a melody which exactly met its demands of expression; when it did not seize him he would go on writing melodies, and often delightful ones, to conceal the fact. In his early days the kinds of situations which seized him were chiefly those which depend upon matters of action such as modern producers of melodrama describe as "strong"; he had comparatively little feeling for the more delicate interplay of characters and the expression of diversity of feeling. As his human sympathy grew he was less content with the process. His instinct told him that in opera to make the audience feel the stress of an emotional moment is more essential than to give them opportunities for perceiving intellectual distinctions. In his later ensembles he combined the two methods of vocal scoring and of characterization, using the one to heighten the other.

This combination was, in fact, the outcome of his musical and dramatic nature guided by his experience of practical theatrical effect. His musical nature asserted itself in his melodies which he poured out in abundance; his dramatic nature was declared in his almost uncanny capacity for expressing the feeling or a mood in the very shape of the melody; and it also governed the course of his harmony, accounting for those abrupt modulations which are characteristic of all his work. This expression of dramatic character in melody reached its height in "Aida" and was rather curbed in "Otello" and "Falstaff" by the attempt to reduce the length of melodic line, to concentrate character often into a single phrase instead of devoting a complete stanza to it. In this he was not quite at home, and in spite of the power of "Otello" and the delicious humor of "Falstaff," it is probable that as time goes on the popular view of "Aida" as Verdi's greatest opera will become more and more accepted by musicians.

FESTIVAL AND CHORUS CONDUCTOR

The conductor of one of the leading and most important Spring Music Festivals, and by many considered the greatest, (from an artistic standpoint) is desirous of making a change of location. He would like to establish himself in a city where a festival could be given each year, and where he could conduct and at the same time give his attention to the business management. This gentleman is a well known chorus director and orchestra conductor, and is one of the best organizers in the country, both musically and in a business way. He would like to organize a chorus and orchestra which would give concerts during the season, and would arrange, conduct and manage the festival. This: all to be done on the highest possible plane and therefore, would attract the attention of the entire music world.

If interested in such a proposition, arrangements should be taken up as early as possible. This is an unusual opportunity and brought about simply on account of lack of proper interest by the so called "music lovers" of his community.

Address "A. B. R.," care of MUSICAL COURIER, 437 Fifth Ave., City.

land Park Woman's Club, Baltimore, Md., October 8, 1913.

—"Boat Song" (song), sung by Barbara Wait, St. Cecilia Society, Grand Rapids, Mich., October 31, 1913. Webbe, William Y.—"Piece Heroique" (organ), played by Edwin Arthur Kraft, Trinity Cathedral, Cleveland, O., November 5, 1913.

Woodforde-Finden, Amy—"Less Than the Dust" (song), sung by Eugenie B. Abbott, South Orange, N. J., October 22, 1913.

Woodman, R. Huntington—"I Am Thy Harp" (song), sung by E. Haesener, Centenary Methodist Church, Cape Girardeau, Mo., August 28, 1913.

DRESDEN LIKED BACHAUS.

Pianist's Performance of Neitzel Concerto Warmly Praised.

Wilhelm Bachaus' success on the occasion of his recent appearance in Dresden, where he played the piano concerto of Dr. Otto Neitzel, was most pronounced. The Dresden critics have seldom expressed themselves with greater enthusiasm.

"It takes a pianist like Bachaus, for whom no technical difficulties exist," declared the Dresden Anzeiger, "to perform Dr. Neitzel's immensely difficult piano concerto in such a flawless and absolutely perfect manner, and it takes such a versatile conductor as Mr. Schuch to blend the ensemble between piano and orchestra so delightfully."

"The tremendous difficulties of the Neitzel concerto," stated the Dresden Nachrichten, "Bachaus overcame with an annoying ease. The liveliest octave runs of both hands were performed with an astonishing evenness. In all he was at his best and received an ovation from the enthused audience."

Bachaus is a passenger on the Kaiser Wilhelm II, due in New York tomorrow, November 13. His second American tour promises to keep him in this country until the very close of the season. Among the other features of his tour will be several joint appearances with Kathleen Parlow, the Canadian violinist. (Advertisement.)

Mabel Riegelman Sings Before High School.

Mabel Riegelman, soprano of the Chicago Grand Opera Company, is proving one phase of her deep devotion to her art in an attempt to promulgate a keener appreciation of the best in music. The following remarks, which practically speak for themselves, preceded the program which this soprano presented recently before the High School in Amarillo, Texas:

"First of all I want to thank you children for your generous applause, and to tell you how much I enjoy being able to sing for you today."

"Before rendering my program I have just a few words to say to you. Upon my arrival in Amarillo this morning I received a message from your principal asking me as a favor to sing for you 'Annie Laurie,' 'Suwanee River,' etc.; this request came, he tells me, from several of the pupils. I would have liked very much to comply with their wishes; but my reason for not doing so I wish now to explain to you. You have asked for these songs because you seem to know them, and feel you will derive more pleasure from them; just let me ask you one question: if you always studied from the first reader and educated yourself no further, would you today be high school pupils? So it is with music as with any other study; you have heard these same songs since you were tiny tots both at home and on any street organ; now I want you to let me help you today, to take you further than the first reader the songs I will sing today have been carefully chosen and I can assure you not one word will escape your understanding and still you will have made a step further toward the betterment of your musical education."

"I do not want you by any chance to misunderstand my criticism of such songs as 'Annie Laurie,' etc.; they are beautiful both in sentiment and melody. They are not works of art, as every musician knows, but we have all learned to love them from their associations."

"Mr. Greer, in his address to you, spoke of your obligation to me this afternoon. I can assure you, children, you need feel under no obligation to me; that it is with great pleasure that I sing to you today."

Horatio Connell Will Give New York Recital.

Horatio Connell, the baritone, will give his annual New York recital in Aeolian Hall, Tuesday afternoon, November 25.

Henry M. Hyde, a writer on the Chicago Tribune, is looking forward to 1915, when "perhaps Dvorák, the great Bohemian composer, will conduct his symphony, 'From the New World.'" Evidently great things are to happen in 1915. Perhaps we are to expect a symphony "From the Next World."

MINNEAPOLIS ORCHESTRA OPENS AUSPICIOUSLY ITS ELEVENTH SEASON.

Emil Oberhoffer and His Men Receive Rousing Welcome—Orchestra in Fine Form—New Strauss Overture Performed—Orchestral Popular Concerts Resumed—Cordelia Lee Proves Brilliant Soloist—Northwestern Conservatory News.

Minneapolis, Minn., November 6, 1913.

Each autumn when the first concert of the Minneapolis Symphony marks the official opening of the musical season, even the best friends of that very much alive organization are astonished at the new strength effected through changes in the personnel and the summer's rest. Each season there seems added pleasure and enthusiasm on the part of the large audiences. At the first concert of October 24, Conductor Emil Oberhoffer and his men were given an ovation which must have added greatly to their pleasure in playing the Tchaikowsky fifth symphony, which opened the program. To the audience there was pride as well as pleasure in listening to the first American rendition of the new Festival Overture by Richard Strauss, written especially for the dedication of the recently opened Concert Hall in Vienna. Like all of his playing, the organ part of the Festival Overture was performed by Hamlin Hunt in the completely satisfying manner of the master musician. Two selections from the "Meistersingers" completed the orchestral part of the program. The well known Metropolitan Opera basso, Putnam Griswold, contributed his full share to the success of this, the first Minneapolis Symphony Orchestra concert of its eleventh season; he does what so few singers take the trouble to do—sings almost totally unknown gems, which music lovers are more than happy to hear. This was especially true of a wonderful Beethoven song sung with delightful spirit and adequate voice. His recalls were numerous and hearty as the man himself seemed.

The soloist at the first popular symphony concert was Lucille Stevenson. Not having at that time taken up the work of attempting to report for the MUSICAL COURIER the melodic affairs of Minneapolis, the new correspondent pleads guilty to not having attended this concert; she can only say that the newspapers were unanimous in their praise of Mme. Stevenson. In fact she is so well known and liked here that our musical season could hardly be called complete without her.

At the second popular concert, November 2, the soloist was the young violinist, Cordelia Lee, who is making her first American tour. Minneapolis claims her somewhat for, being a South Dakota girl, her first years of study were pursued in this city. Her successes abroad naturally added to the expectations of friends and general public, and she was far from disappointing either. Her selection—the G minor Bruch concerto—was played with a breadth which one would hardly expect in a woman's playing, and certainly not in that of so young an artist. Add to the breadth and solidity of style genuinely good tone and plenty of temperament and it will be readily understood that Miss Lee's first tour is bound to be the first of many. Miss Lee's encore was the charming and little known "Havanaise" by Saint-Saëns. The orchestra offered a delightful new suite by Sibelius, "Scenes Historiques," played in America for the first time as the novelty on the program. The Hungarian March (Berlioz), overture "Masaniello" (Huber), Bacchanale from "Samson and Delilah" (Saint-Saëns), waltz from Serenade No. 2 for string orchestra (Volkman), and the Muller-Berghaus arrangement of Liszt's second polonaise were the other numbers on the program.

Ethel Adams, soprano, and Elsie Jache, pianist, gave a charming recital recently in the Unitarian Church. Miss Adams is a recent acquisition from England and Miss Jache is a Rudolph Ganz pupil, whose truly scholarly honest musicianship assures an enviable place for her in the music life of the city.

November 5 was the date which friends of Edmund Knudson set to give him a most successful benefit concert prior to his going East to study for grand opera—an undertaking which his exceptional voice seems to warrant. Prominent artists of the city who gave their services were Alma Porteous, contralto; Mildred Ozias, a young soprano; William MacPhail, violinist, and Harry Johnson, pianist.

November 5 also marked the first Minneapolis appearance of the great baritone of the Metropolitan Opera, Pasquale Amato, who gave a recital at the First Baptist Church, under the management of Albert Cox. The recital was perfection from beginning to end. Real temperament with great intellect are his chief characteristics. He sang songs of Schubert, Schumann, Moussorgsky, Weckerlin, and Richard Strauss, and arias from the operas "Barber of Seville," "Damnation of Faust" and "Pagli-

"In one respect, indeed, and a most important one, the Philharmonic is supreme, namely, the pre-eminence of the leaders of each family of instruments. The Philharmonic brasses have aroused envy even in Boston; the woodwind soloists are masters of their craft. Henry T. Fink, in the Evening Post, Oct. 31st.

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Oboe, F. DeANGELIS
Bassoon, AUGUST MESNARD
Flute, ANTON FOYER
French Horn, J. FABRAIO
Trumpet, S. FINKELSTEIN
Harp, CHAS. SCHURTZE

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acci." He received tremendous applause and responded graciously to three recalls and closed the program with the "Toreador Song" from "Carmen." His accompanist, G. Bamboscheck, was heartily received. His solos were well played (with music) and his accompaniments were a delight. This is the first of a series of artist recitals to be given this season by Albert Cox.

Willard Webster, Dramatic School, 1912 (Northwestern Conservatory), is playing leading man with Otis Skinner in "Kismet" at the Blackstone, Chicago. This is the most important engagement of the young actor whose professional career is being followed with much interest by his Minneapolis friends. Miss Evers, president of the conservatory, and Miss Holbrook, the dean, were patronesses of the Knudson benefit concert, given at the First Baptist Church, on Tuesday evening, November 4. Several parties were made up by the conservatory faculty and students and their friends to attend the concert. The last of the series of organ recitals that have been given during October at St. Mark's Church by Stanley Avery, head of the Conservatory Organ Department, took place on October 29. Saturday morning, November 1, Karen Westvig, pianist, and Elizabeth Brown-Hawkins, soprano, members of the conservatory faculty, appeared for the first time this year at the Faculty Hour recital. The program was much enjoyed by a large and appreciative audience.

At the weekly student recital on October 29 at the Northwestern Conservatory, the program was given by pupils of Mr. Fichtel, Mr. Vogelsang, Miss Wille, Miss Hughes, Miss Westvig and Mr. Beck. Over a hundred students and their friends attended the Halloween party given by the Conservatory Club on October 30, in the school hall. This is the second of the monthly social gatherings which are given throughout the year by the club. On the evening of November 7, in the Conservatory Hall, two plays—"The Kleptomaniac" and "Petticoat Perfidy"—will be presented by the Stanley Hall Dramatic Club under the direction of Bertha Iles, a member of the faculty of the Conservatory Dramatic School. Walton Pyre, head of the Conservatory Dramatic School, spent the week end at his home in Madison, Wis. While there he attended the Minnesota-Wisconsin football game. Mr. Pyre is an alumnus of the Wisconsin University and was for two years a member of its faculty. Announcement has just been received of the marriage of Sara Reese (1912—pupil of Arthur Vogelsang) to Franklin W. Bennett. Mr. and Mrs. Bennett are to make their home in Linn Grove, Ia. Dorrit Kelly, Dramatic School 1913, is playing in the Arena Theater Stock Company in Harrisburg, Pa. Mabel Anderson, also of the class of 1913, is playing ingenue in the Omaha Stock Company.

WILMA A. GILMAN.

Slezak to Make Concert Tour.

Leo Slezak, the Czech tenor, who will sing the leading dramatic roles with the National Opera Company of Canada, will arrive in New York December 1. Prior to his opera engagements he will make a concert tour under the management of Haensel & Jones, of Aeolian Hall, New York.

Carl Flesch an Expert Chess Player.

Carl Flesch, the Hungarian violinist, who begins his first American tour New Year's Day, is said to be one of the most expert chess players in Europe. The chess fans are probably awaiting his coming with quite as much interest as the devotees of the "fiddle and the bow."

WASHINGTON'S MUSICAL SEASON IS NOW WELL UNDER WAY.

Boston Orchestra Appears—Paderewski Coming—President Wilson's Daughter Makes Professional Debut in Philadelphia.

The Keneaw Apartment,
Phone, Col. 3098,
Washington, D. C., November 7, 1913.

The musical season in Washington began by the appearance yesterday afternoon at the National Theater of the Boston Symphony Orchestra. The program embraced four interesting numbers, as follows:

Symphony in B flat major, No. 5, op. 55.....Glazounoff
Overture to The Sold Bride.....Smetana
Symphonic poem, Les Preludes.....Franck
Dramatic overture, Husitska, op. 67.....Dvorak

This concert will be followed, on Tuesday, November 11, with a piano recital by Paderewski, under the management of Katie Wilson Greene.

It is of interest to note the debut of Margaret Wilson, daughter of the President of the United States, as a paid singer. Miss Wilson sang in Philadelphia, November 4, at the Bellevue-Stratford, to an audience that filled the large ballroom.

Mrs. Charles Melby, née Bethune, an old pupil of Susanne Oldberg, is on a short visit to her father and mother, and while in Washington will give several recitals in the studio of Mme. Oldberg in the Belasco Theater. The first recital was given last Sunday afternoon, November 2, before an audience that taxed the capacity of the studio, which is a large and handsome room overlooking the White House grounds. Mrs. Melby's beautiful contralto voice was in fine form and was listened to with much pleasure by friends and critics.

Another pupil of Mme. Oldberg, Gladys Kain, effected her debut as a singer in this studio Halloween Day, and made a very creditable showing. Miss Kain has a sweet and resonant mezzo voice. Lois Reeside, daughter of Mr. and Mrs. Frank P. Reeside, was the accompanist.

The sudden death of John Porter Lawrence came as a great shock to all Washington, as but few knew of his illness, and in his demise Washington loses one of its most capable and best equipped musicians. Mr. Lawrence was much loved by those who knew him best, and had the respect of the whole city. For eighteen years he had been organist at the New York Avenue Presbyterian Church and teacher of piano in the National Park Seminary, besides instructing a large class in the city. Washington can ill afford to lose a musician of the caliber of John Porter Lawrence.

Heinrich Hammer has resumed the training of the chorus of the Friday Morning Club. Much is expected of this chorus during the coming winter, as the great improvement shown and the enthusiasm under Mr. Hammer's direction last year was marked. Several public affairs will be given during the winter, though the Friday Morning Club is essentially an exclusive women's club for the study of the best in music.

Ethel Holtzclaw Gawler, dramatic soprano and one of the soloists at the Church of the Covenant, has issued an attractive circular. Mrs. Gawler has announced herself as ready for oratorio, concert and recital engagements, having filled many such in her home town with credit. Besides holding the position with the Church of the Covenant, Mrs. Gawler is acting as assistant teacher of voice in the Washington College of Music, which has opened a new school in Connecticut avenue.

Gurle Luise Corey, coloratura soprano, has been engaged for several concerts during the early winter in New York.

Clarine McCarty, concert pianist, gave a recital in the Washington Club on Monday, November 3, for the Vermont Association, and during the last week of October was heard in recital at the National School of Domestic Arts and Sciences. For several years Miss McCarty has been very successful in her concert tours, and at present is busy arranging her itinerary for this winter.

Helen Donohue Deyo, whose beautiful dramatic soprano voice has given such pleasure to hundreds in Washington and elsewhere, is rapidly recovering from a serious throat trouble, and will soon be heard in the solo position at St. Margaret's Church, as well as in the many engagements at her command.

Carulyn North Kirwin, daughter of Mr. and Mrs. James J. Kirwin, of New York, is the possessor of a voice that

is rapidly developing under the guidance of her teacher, Mme. Oldberg. Another Oldberg pupil is Mary Cramer, the girl with the "tenor" voice, who recently made a hit when she sang for the Sunshine Society at its benefit performance in the Columbia Theater.

Mrs. Warner Gibbs has been given a series of delightful entertainments with music and fancy dancing as the features. Mrs. Gibbs is now busy with a class in voice training, and is herself a singer of some repute.

Henry Kaspar, son of Mr. and Mrs. Josef Kaspar, has filled the vacancy in the music department at the National Park Seminary caused by the sickness and sudden death of John Porter Lawrence. Mr. Kaspar has just returned to Washington from a long residence abroad.

Luis deHaas, of The Hague, Holland, is meeting with marked success with a class in piano and also with a course of lectures on "How to Listen to Music and Appreciation of Songs."

Mme. von Unschuld has just returned from a very successful tour of the South, where she gave some piano recitals and her unique lecture on the art of teaching. She

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demonstrates this lecture with moving pictures showing her little six year old daughter at the piano.

Louise B. Santerelli, a graduate of the Ithaca Conservatory of Music, is a newcomer to Washington, and, judging from the brilliant piano recital given at the Percy Foster Recital Hall last week, will prove quite an addition to the musical life of Washington.

Marion MacFall, soprano soloist at Hamline M. E. Church, is in New York this week to fill several engagements. Miss MacFall is well prepared for either concert or oratorio through the tutelage of her teacher, Otto Torney Simon. Miss MacFall was soloist with the Motet Choir at its final concert given last year in the Columbia Theater.

Alice Garrigue Mott and Heding Reicher.

Heding Reicher, Germany's celebrated and beautiful tragedienne, took daily lessons from Alice Garrigue Mott during the season of 1912-13. Realizing the benefit she had received from Mme. Mott, Mme. Reicher began her studies for the speaking voice with this teacher.

Heding Reicher is at present playing in Berlin and says she finds the greatest satisfaction from her voice, both in rehearsals and performances, through applying the rules of tone production, tone placement and diction learned from Alice Garrigue Mott.

The city of Barmen has voted to spend about \$7,500 for a performance of "Parsifal" which will take place at the City Theater.

BALTIMOREANS WOULD LIKE TO HEAR A SCHUMANN SYMPHONY

However, Glazounow Sounded Beautiful When Played by the Boston Symphony Orchestra—Geraldine Farrar Unable to Assist "Hub" Orchestra Owing to Throat Trouble—Harold Randolph's Piano Recital.

Phone, Tuxedo 753 F.
213 Prospect Avenue, Roland Park,
Baltimore, Md., November 7, 1913.

The first Boston Symphony Orchestra concert of the season was given Wednesday night. The announcement of the program aroused universal disappointment. Baltimoreans have asked, begged, implored, prayed for a Schumann symphony these many years past. The "Spring" symphony has not been given here for so many years that we have almost given up hope. This season, however, we were told, in a general way, that we should hear some of our old friends—no names being spoken. So to see the Glazounow symphony announced caused surprise and sorrow, as most of us had not heard this symphony, and we remembered with apprehension the mad cacophonies that were served up to us last year under some of the modern names. But by the time the first movement of Glazounow's beautiful symphony was ended, resentment had given way to an unwilling admission that one really could not fuss at being made to listen to such soft harmonies and such lovely little snatches of melody. The symphony is rather reminiscent. The program calls attention to the melodies like the sword motif in the "Ring" and "Celeste Aida"; and in addition, there was a strong suggestion in the scherzo of the "Midsummer Night's Dream" overture. Many in the audience were disappointed at not hearing Geraldine Farrar, whose throat was not in condition for her to sing. A few of us, who prefer a symphony concert without soloists, more up cheerfully. The house was packed, as it always is at the Boston Symphony concert.

Perhaps the New York Philharmonic Orchestra will bring us a Schumann symphony. Let us hope!

Baltimore's recital season was fittingly opened last Friday by Harold Randolph, in the first of the Peabody recitals. Mr. Randolph gave a fine rendition of a somewhat disappointing program. Those who had heard his splendid performance of the "Emperor" concerto in last spring's festival had hoped to see a Beethoven sonata at the head of his recital program. Instead the D'Albert suite in D minor was the opening number. However, Mr. Randolph may be said to have made the most of the suite, and the contrast between the poetic sarabande and the lively gavotte was very pleasing. The pianist was at his best in the Chopin group, which was delightful from every point of view. The Boyle "Serenade" and Wad "Minuetto" were so warmly applauded as to demand repetition. The program was as follows:

Suite in D minor, op. 1.....D'Albert
Nocturne in C sharp minor.....Chopin
Etude in E minor, op. 25, No. 5.....Chopin
Etude in C major, op. 10, No. 7.....Chopin
Etudes Symphoniques.....Schumann
Berceuse in F sharp minor.....Boyle
Serenade in B minor.....Boyle
Minuetto.....Wad
Scherzo in F sharp minor.....Hutchesson

The second Peabody recital will be given by Teresa Carreño.

Harold Phillips will give a recital on the new organ at St. Jerome's Protestant Episcopal Church, in Irvington, Sunday afternoon.
D. L. F.

Fall Engagements from Robsarte Studios.

The most conscientious efforts, when directed along impractical lines, are fruitless. Results tell the story of first hand knowledge and common sense methods, or their lack. Lionel Robsarte exemplifies the former in his success in making the vocal work and action of his pupils a real asset. Here are a few autumn engagements from his studios: Nellie Walker, prima donna "Parisienne" company; Ruby Norton, leading support of Emma Trentini; Aurora Meden, prima donna soprano, now touring the Pacific Coast; Alice Carroll, prima donna American Grand Opera Sextet; Ralph Errolle, leading tenor, Chicago Grand Opera Company; Matias Escheverria, baritone with Miss Meden's company; Vincente Mariaia, tenor, in vaudeville; William Rankin, tenor, in vaudeville; Helene Tashman, soprano, featured with Max Witte; Flora Hemmewald, Gustave Auenfolk and G. W. Kainna, members of church quartets.

Mr. Robsarte knows the personal wants of each of these singers, and develops them along lines which bring returns of practical value. He has sung in concert, grand opera, church quartet, etc., so handles every voice in such fashion as only the man experienced in various specialties can handle them.

FREDERICK PRESTON SEARCH'S SUCCESSFUL WESTERN TOUR.

Young American Cellist Rapidly Acquires a Foremost Position Among Virtuosi.

Quite unheralded, Frederick Preston Search, the American violoncellist, come home from Europe last year to give a few recitals in his native country. But Mr. Search, who has been appearing in the West, has been greeted by such unbounded enthusiasm and demands for return engagements—in a short time he had appeared in more than sixty cities—that he has been obliged to extend his tour.

Concert engagements await the cellist in Europe, for Mr. Search did not expect to remain in this country this year, but calls and recalls have demanded his giving at least one hundred recitals before returning to fulfill those European engagements.

This young cellist—twenty-three years of age to be specific—was recently a member of the famous Gewandhaus Orchestra in Leipzig, under that eminent director, Arthur Nikisch.

During the past five years he has been a pupil of Julius Klengel, at the Royal Conservatory at Leipzig. Marked originality and unusual command of his instrument have won fame for Mr. Search in European musical centers.

Compositions, too, of Mr. Search have won their due share of favorable criticism.

Mme. Schumann-Heink and Frederick Preston Search have many interesting anecdotes to relate. Not long ago during the latter part of October, the great contralto, her party and Frederick Preston Search, with his accompanist, were together in the same Pullman car en route from Boise, Idaho, to points in Oregon. Of course, the artists inquired with interest into the recent concerts which each had given and many were the amusing anecdotes which they told of their travels during the last few weeks.

Mr. Search always creates great excitement when he enters a small place with his beloved cello "Eloise" under his arm, and many are the interesting remarks which he often overhears. At one place in Idaho, huge placards had been placed around the town by the local concert manager, announcing the concert and at the bottom of the poster appeared: "Have you ever seen a cello? Then you cannot afford to miss hearing one." When Mr. Search saw this he seriously contemplated placing his cello on exhibition in a window of one of the stores down the street.

It always happens that in the hotels the travelers, bell-boys and clerks are very desirous to know: "What show are you with?" or "What circuit are you on?" Mme. Schumann-Heink told of how the evening before while in the dining room at the hotel in Boise, one of the waitresses came up to her and inquired: "Say, what troupe do you belong to?" "What kind of a show are you in, anyhow?" "How do you make it pay?" "Ain't you goin' to give no matinee?"

Sometimes in their wild rush across the continent to fill engagements the artists have difficulty in making good train connections. At one big jump in North Dakota last season, Mr. Search was horrified to find that the train, which should bring him into Valley City in time for the concert that evening was about nine hours late. There was no time to be lost in finding another way to reach that destination. He hired a powerful touring car and with his accompanist, Walter Chapman, and a chauffeur, they made a wild rush of thirty-five miles across the country in order to catch a fast express on the other railroad, the Northern Pacific. But a small breakdown delayed them for a short time and they came into the station only a few minutes after the express had left. However, a mixed train, which proved to be a freight with one passenger coach annexed, arrived about one hour later and the cellist and his accompanist got aboard with somewhat dejected spirits but nevertheless happy hearts, knowing that unless there was a breakdown or wreck there was nevertheless a very fair chance for them to reach their destination after all. The only serious drawback about this remarkable freight which they now were on was that they had to "don their evening gowns" on the rear platform of the coach, and the November evening was anything but warm.

Nevertheless they arrived in Valley City at 8:15 o'clock, and positively were serenely seated upon the stage and smiling most graciously as they commenced their first number at 8:30, the concert having been delayed only fifteen minutes. Such are sometimes the trials and tribulations of the concert artists en route.

Efforts are being made to secure Mr. Search for a recital appearance in one of New York's concert halls, and

arrangements are pending to that effect; but, if the artist's time does not permit this season, such New York appearance may confidently be expected in the following winter.

Some American press tributes follow:

Frederick Preston Search, whom some critics have called the best young cellist in the world, was greeted by a large audience when he appeared last evening under the auspices of the State University; and the ovation that was given him when one beautiful number followed another must have assured him that Grand Forks people are very fond of the best there is in music, and will welcome him even more warmly should he ever appear here again.—Grand Forks (N. Dak.) Evening Times.

Frederick Preston Search delighted an appreciative audience at the State Normal Auditorium in the opening number of the Annual Artists' Course last evening. Mr. Search is an artist of unusual ability, fine technic and pleasing personality. His tones were deep, wonderfully rich and fine; and his entertainment of last evening showed the artist to be all that the Germans regard him in approaching the ranks of the foremost cellists.—Valley City (N. Dak.) Times-Record.

The sweet tones of his cello thrilled everyone.—Aberdeen (S. Dak.) Daily News.

Every seat in the large auditorium was occupied when the first number was announced, and all were entertained as never before with a string instrument.—Delta (Colo.) Independent.

His concert was an inspiration from the opening number until the last note of music had been uttered by the lute-like strings of his instrument.—Grand Junction (Colo.) Daily News.

His beautiful rendering of the passionate music of Grieg (sonata in A minor) is a thing long to be remembered.—Billings (Mont.) Evening Journal.

An exceptional artist and plays with brilliancy and mellow sweetness.—Bellingham (Wash.) American-Reveille.

The purity of his tone work and the sympathetic rendition of his numbers were revelations.—Portland Oregonian.

Music lovers who failed to attend the Frederick Preston Search violoncello recital surely missed one of the greatest treats that this vicinity has ever been permitted to enjoy.—Monterey (Cal.) Daily Cypress.

The romance in C major, romance in F major and the serenade, "An Evening in Tangiera," composed by the artist and as played by him last evening, reveal a music soul that will place him at the head of the world's greatest cellists and composers within a short time. . . . It must be remembered that this wonderful young player is only twenty-three years old, and the enthusiastic audience of last evening can readily figure out what a brilliant future this young genius has before him.—Reno (Nev.) Evening Journal.

It is hard to speak extravagantly of his splendid technic and his intelligence in interpretation, which enable him to hold his audience unwavering in attention.—Pocatello (Idaho) Chronicle.

If arrangement, technic and interpretation the program was unsurprisingly fine.—Salt Lake Herald-Republican.

At the close of his program he was compelled to respond to two encores, making five in all and then no insistent was the applause that he presented a Bach number without accompaniment.—Los Angeles Daily Times.

Astounded his listeners. . . . The work of this artist, in all climates, produces in the minds of his audience a feeling of great reserve power.—Riverside (Cal.) Daily News.

The name of Frederick Preston Search has been added to the list of illustrious artists and musicians who have won their way to the hearts of Grand Junction people. . . . Search is undoubtedly the greatest master of the violoncello ever heard in this part of the country, and is well on his way to claim the title of "greatest in the world."—Grand Junction (Colo.) Daily Sentinel. (Advertisement.)

A Dramatic Reading of "The Blue Bird."

On Friday afternoon, November 7, at the Little Theater, New York, a dramatic reading of Maurice Maeterlinck's symbolical fairy play, "The Blue Bird," was given by Laura May Haughwout under the management of Antonia Sawyer. An audience of good dimensions was present and it showed a marked interest and applauded liberally the youthful reader.

In a quiet manner, without unnecessary motions or mannerisms, the story of the quest for happiness by the two woodcutter's children was presented. The characters were depicted in a clear, intelligent manner, and it is no small task for a dramatic reader to handle at one time a large number of parts such as appear in "The Blue Bird." Laura May Haughwout showed skill in treating the most difficult scenes. Her voice has an appealing quality and her enunciation is at all times distinct. There was no opportunity for great dramatic flights, but the reader seemed eminently fitted for the task of presenting such characters as "The Blue Bird" contains. She was particu-

HELENE KOELLING

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larly successful in bring out the symbolical significance of each individual personage.

The program was as follows:

At the Woodcutter's Cottage.

The Fairy's Visit—The Magic Diamond.

At the Fairy's Palace.

The Cat Leads a Conspiracy—Quest for the Blue Bird

Begins.

The Quest.

The Land of Memory—Palace of Night—The Forest—The

Graveyard—The Kingdom of the Future.

The Return.

Leavetaking—Awakening—The Blue Bird Escapes.

One of the things that makes for success on the dramatic stage is personal attractiveness. In this respect Laura May Haughwout has been generously endowed. It is always a pleasure to see personal beauty, and when talent and a serious purpose are added, the result is extremely satisfying. Thus it is not to be wondered at that her audience was delighted with her charming delineation of the people in this mysterious fairy play. The human and the superhuman are mingled together, but to each the reader gave a fitting interpretation. Particularly enjoyable was her portrayal of the two children of the woodcutter in their various moods and situations. The pathetic and the humorous side of life were both accorded the same careful, intelligent reading.

OBERLIN SPRING FESTIVAL WILL BE AN UNUSUALLY BRILLIANT EVENT.

The Musical Union Makes Important Announcement—
Noted Soloist to Appear.

Oberlin, Ohio, November 8, 1913.

The Oberlin Musical Union announces an unusually interesting program for the current academic year. December 18 the union will continue an Oberlin tradition by singing "The Messiah" with full organ and piano accompaniment, assisted by well known soloists to be announced later. The annual spring festival will take place on May 11 and 12, and includes two choral works and a symphony program. The works selected for study this year are Max Bruch's "Odysseus" and Gabriel Pierné's musical legend, "The Children's Crusade," providing an interesting contrast as programs for the consecutive evenings. The Chicago Symphony Orchestra, Frederick Stock conductor, will assist the Musical Union during the festival, and, as in previous years, will give a symphony program on the afternoon of May 12 in Finney Memorial Chapel. The officers of the union announce the following well known soloists as a partial list of those who are to assist the union during the programs: Inez Barbour, soprano, of New York City; Margaret Keyes, contralto, also of New York; Lambert Murphy, tenor of the Metropolitan Opera Company; Henri Scott, basso of the Chicago Grand Opera Company.

The success of these annual festivals is due to the Oberlin Musical Union's director, Dr. George Whitfield Andrews, Oberlin's leading musician, master of the organ and accomplished conductor of orchestra and choruses. Dr. Andrews reads his scores with final authority and a rare power to inspire his singers with his own enthusiasm.

The chorus this year is particularly fortunate in its membership. A combination of especially trained singers from the faculty of the college and the students, a majority of whom are studying voice culture, secures steadiness in execution together with freshness of tone quality and enthusiasm.

During the fifty-three years of its existence the Oberlin Musical Union has given the people of Ohio the chance to hear practically all of the masterpieces of choral composition, including Verdi's "Requiem," Beethoven's "Messe Solenne" in D, Handel's "Messiah," Bach's "Christmas Oratorio," Bruch's "Odysseus," Franck's "Beatitudes," Elgar's "Dream of Gerontius" and "Caractacus," Schumann's "Ruth" and Saint-Saëns' "Samson and Delilah."

IN AMERICA
NOVEMBER-APRIL 1913-14

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Recent Publications by G. Schirmer, New York.

The most important work recently issued by this firm is the fifth volume of J. S. Bach's organ compositions.

edited by Widor. That these pieces are deemed worthy of such an unusually fine edition in the third century of their existence is sufficient comment on their superlative merit.

It will not be out of place here to give a list of the organ music published by the Boston Music Company, of which G. Schirmer is the New York representative:

- A. S. Beaumont—Lullaby (arranged by A. J. Eyre).
 Marcus H. Carroll—Offertory in C.
 Ernest Douglas—Prelude and Allegro Quasi Fantasia.
 William Faulkes—Five pieces for the organ, op. 101—
 1. Pastorale in G.
 2. March in C.
 3. Communion in E.
 4. Melody in D flat.
 5. Postlude in B flat.
 G. F. Handel—Largo from "Xerxes" (arranged by Ernest Douglas).
 Helen Hood—Romance, op. 19.
 F. Mendelssohn—Funeral March (arranged by Ernest Douglas).
 Ethelbert Nevin—Slumber Song (arranged by E. H. Lemare).
 Ethelbert Nevin—At Twilight (arranged by A. H. Ryder).
 Arthur H. Ryder—Carillon-Allegretto, op. 3, No. 1.
 Arthur H. Ryder—Nocturne, op. 3, No. 2.
 Berthold Tours—Gavotte Moderne (arranged by Ernest Douglas).
 Three wedding marches (arranged by Ernest Douglas)—
 1. Bridal March from "Lohengrin."
 2. Wedding March, Mendelssohn's.
 3. Assembly March from "Tannhäuser."
 Joh. Seb. Bach—School of Trio Playing. Two voiced inventions arranged by Max Reger and Karl Straube.
 Max Reger—Fifty-two Evangelical Chorales, op. 67—
 Part I (Nos. 1-15), Part II (Nos. 16-35), Part III (Nos. 36-52).
 Max Reger—Ten compositions for organ, op. 69—
 Part I (1. Prelude in E minor. 2. Fugue in E minor. 3. Basso ostinato in E minor. 4. Moment musical in D. 5. Capriccio in D minor).

Part II (6. Toccata in D. 7. Fugue in D. 8. Romanze in D minor. 9. Prelude in A minor. 10. Fugue in A minor).

- Max Reger—Variations and Fugue on an Original Theme, op. 73.
 Max Reger—Largo, op. 93b. (Violin and organ).
 G. F. Handel—Flute Sonata (arranged by F. W. Franck).
 Ethelbert Nevin—The Rosary (arranged by R. Goss-Custard).
 Ethelbert Nevin—Narcissus (Water Scene) (arranged by R. Goss-Custard).
 Ethelbert Nevin—Wedding Prelude and Intermezzo (arranged by R. Goss-Custard).
 Raymond Róse—Wedding March.
 F. Darcieux—Noël Bressan (arranged by A. H. Ryder).
 P. Szalit—Intermezzo (arranged by A. H. Ryder).
 Schott & Co.—Green Album, Vol. I (twenty pieces).
 Schott & Co.—Red Album, Vol. II (twenty pieces).
 Schott & Co.—Blue Album, Vol. III (twenty pieces).
 Schott & Co.—Yellow Album, Vol. IV (twenty pieces).
 Schott & Co.—Brown Album, Vol. V (twenty pieces).
 Schott & Co.—Golden Album, Vol. VI (twenty pieces).
 R. Schumann—Träumerei (arranged by Alex. Guilman).
 Gabriel Fauré—Romance No. 3 (arranged by Ch. Quef).
 Gabriel Fauré—Adagio (arranged by Ch. Quef).
 E. Nevin—Misericordia (arranged by Purcell Mansfield).
 E. Nevin—Ophelia (arranged by Purcell Mansfield).
 E. Nevin—A Shepherd's Tale (arranged by Purcell Mansfield).
 E. Nevin—The Rosary (arranged by R. Goss-Custard).
 P. Tchaikowsky—Autumn Song (arranged by Edwin Arthur Kraft).
 Edgar Elgar—In Hammerbach.

Needless to say, the piano works published by G. Schirmer outnumber the compositions for any other single instrument. We find among the books and sheet music works for piano a number of very important contributions to keyboard literature. Rafael Joseffy's "First Studies for the Piano" is a bound volume of some 200 pages, in which all of the difficulties of piano playing are attacked systematically by the famous pianist and teacher. The book starts with toneless exercises for the beginner and continues step by step through seventy-nine varieties of exercise to virtuosity. The name of Rafael Joseffy, however, is sufficient recommendation without any further remarks.

Schirmer's Library, Nos. 1,141-2, consists of two volumes of sonatas and miscellaneous pieces of diversified character classified, compiled, revised and fingered by Sigmund Herzog. Volume I is easy, Volume II is moderately difficult. We call especial attention to this edition. Most teachers either neglect sonatas or weary the young pupil with too many of them. In these volumes teachers will find a careful selection of all the sonatas the average pupil requires. We note an unfortunate misprint in the first measure of the left hand part, the Martini gavotte, "Les Moutons," page 102, Vol. II.

Two volumes of Gilbert Dances, edited by Susan Hoffman Gilman, will bring joy to dancers of many styles. The various steps are described tersely, and there are diagrams to illustrate the movements. The volumes contain dances of all schools by both great and ordinary composers.

A Sight-Reading Album for piano solo, consisting of sixteen favorite pieces for pianists capable of playing music of the fourth grade of difficulty, carefully edited and fingered by William Scharfenberg and L. Oesterle, will prove of value to piano students.

In sheet music form we find the following compositions for piano solo:

Deux morceaux (two pieces): "Page poétique," "Prière," by Giuseppe Frugatta; two easy pieces, "Pensée du matin," "Pensée du soir," by H. Alexander Matthews; three sketches, "A Day in the East," "The Caravan," "Zuleika," by John C. Holliday, which are pieces with more than the usual amount of character; three pieces, "Cradle Song," "Merry Peasant," "Scherzino," by Theodora Dutton, charming and graceful; three pieces, "Early Spring," "Round Dance," "Capriccio," by Ludwig Thuille, full of clever part writing, excellently written; Gavotte Concertante in canon form, by Homer N. Bartlett, a scholarly and brilliant work; characteristic study, "By the Fountain," by Frances Terry; six easy and melodious pieces, "Gavot," "Jack Frost," "A Story," "Waltz," "The Night Patrol," "Happy Song," by Felix Swinested; four preludes, by Francis Hendrika, full of an elevated and Chopinesque feeling; four pieces, op. 62, "Madrilena," "Le Carillon," "Cantilena," "Inno," by Mario Tarenghi, good examples of the modern Italian instrumental style; five characteristic pieces, op. 34, "Reminiscence," "Lagoon," "Vagaries," "Shepherd's Lullaby," "Frolic," by Rudolph Friml, very useful and melodious teaching pieces; six very easy pieces for beginners, "Osoeasy," "Suretoplease," "Angelic Chords," "The Spider and the Fly," "Care Free," "The Grand Old Organ," by Eugène Wyatt; three compositions, op. 9, moods, "Surge on Surge," "The Valley of White Poppies," "Sword Storms, Giddy with Slaughter," by Noble Kreider, somewhat gloomy and passionate and by no means easy; "Spring Song," by Rafael Joseffy, as fragrant and dainty as a spring wild flower; Russian Suite, op. 83, "Church Processional," "Russian Melody," "The Breeze," "Russian Dance," by Rudolf Friml, filled with many strongly characteristic Russian moods and fancies.

Among the works for violin with piano accompaniment, and other string compositions, we must make especial mention of Rubin Goldmark's quartet in A, for piano, violin, viola, and cello, op. 12, a serious, scholarly, and cleverly constructed work of seventy-five pages in length, to which we cannot do justice in this brief review. The composer has managed to say what he had to express without making any of the parts unduly difficult. The work is practical and within the reach of most players of average skill.

A sonata in C, op. 14, by Edwin Grasse, is also a work deserving of more space than we can devote to it at present. In fact no amount of press notice can compare with the labor and art of a composer who can produce a good sonata. We must recommend this work to violinists who have sufficient technical skill to surmount its many difficulties.

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ties and who, at the same time, can properly deliver so serious a message.

The same composer's "Scherzo Capriccioso" was played by Maud Powell recently in her New York recital at Aeolian Hall. It is published as op. 19.

Two Moussorgsky transcriptions by A. Walter Kramer are full of interest. We cannot tell how much is Modest Moussorgsky and how much is A. Walter Kramer, for the work is so well done that no seams are noticeable.

The melodious and effective prelude to the second act of Walter Damrosch's "Cyrano" is one of the best numbers in the opera. As a violin solo it should have many admirers.

A volume of thirty-nine violin etudes, for the systematic study of double stops, by Eduard Herrmann, supplies exercises that no serious student of the violin can afford to ignore. We particularly admire the bold legible type of this edition. It makes these dry studies attractive to the eye.

THE MADCAP DUCHESS. A comic opera by David Stevens, Justin Huntly McCarthy and Victor Herbert.

As every experienced theatrical man will tell you, the plot of a comic opera has a great deal to do with its success, but the editors of this new opera from the pen of the prolific Victor Herbert seem not to have been of this opinion when they prepared this work for the press, as they tell but a small part of the story in their preface and leave the rest to the imagination of the reader. One might almost add that the music also has something to do with the success of a comic opera, provided only that it is not too extensive and leaves plenty of time and space for dialogue and the inevitable comic business without which no American comic opera can live more than a day. "The Madcap Duchess," which is in two acts and has but seventeen musical numbers, some of them very short, satisfies these requirements entirely. The music of it is constructed upon Victor Herbert's usual plan, of using "leit motives" or making two or three good tunes do much service, it being the composer's opinion, apparently, that it is better to repeat a good tune already used than to introduce something new but less good. It is a worthy plan and satisfies the average audience entirely. It seems to us that there are as many good tunes, and that they are as good in this work as in some of the same composer's earlier efforts.

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Auspicious Opening of Series of Four Concerts—James P. Dunn's "Annabel Lee" Unusual Work, with Startling Effects—Best Orchestra So Far Brought Together by Manager Lenale—Gurwitsch, Cellist, Pleases.

The first concert of the People's Symphony Orchestra, fourteenth season, found an audience of good size in attendance at Carnegie Hall to listen to a program of familiar music, with the exception of the orchestral-vocal novelty, James P. Dunn's setting of Poe's "Annabel Lee," sung by tenor Frank Ormsby. It took courage of conviction on the part of Mr. Arens to place this number on the program, for it is a startling composition, employing the downward whole tone descending scale, "à la Debussy." Up to date orchestration provided by the composer produced some weird effects, and two fortissimo high B's rang out with heroic effect, Mr. Ormsby singing throughout with entire confidence; with this strange scale that feat is no small thing! At the close the composer was brought to the front by Conductor Arens, the audience then seeing what this disciple of MacDowell, Rübner, Wagner and Strauss looked like. Tomorrow, November 13, he plays a series of pieces of his own at the first concert of the twenty-fifth season of the Manuscript Society of New York.

Conductor F. X. Arens has in this orchestra the best material he has yet had, and produced effects of utmost daintiness, particularly in the Dvorák symphony. There was a euphony and unity quite delightful, and throughout the afternoon personal tribute was paid him. Refusing to monopolize this, he bade the orchestra rise in acknowledgment, for the applause was very sincere, and deserved by all concerned. It was finished orchestral playing, and this, for the first concert of the season, after a summer's intermission and lack of rehearsal, is worth noting.

Sara Gurwitsch, cellist, grown to a tall young lady, played the Goltzman concerto with good tone and taste, winning most applause after the lovely singing music of the cantilene in F major. The next concert takes place Sunday afternoon, December 14, in Carnegie Hall.

An innovation was the publication of a printed sheet containing the usual Arens "Program Notes," distributed with the programs, and taking the place of the conductor's oral remarks. They are illuminating, written with remarkable understanding, and interested everyone. Liszt's "Polonaise Heroique" in E concluded brilliantly the afternoon's music.

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—From an Editorial in "The Portland Oregonian" of January 17, 1913

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Notes from the Mehan Studio.

A new class has been formed at the Mehan studios, in New York, which promises to be most popular, and which will meet the needs of students planning for a public career. The class will take up creation of artistic atmosphere, dramatic readings, attitude for stage and all public work, and general interpretation. The first meeting was held November 3, when the class was addressed by Franklin Sargent, president of the Empire Dramatic School, Carnegie Hall; Azubah Latham, professor of oral English, Teachers' College, and John Dennis Mehan. All present were enthusiastic in their approval of the class, for it will fill a long felt want, especially as it gives each member an opportunity to learn some of the things which they do not learn until criticized by the public. The class is to be occasionally addressed by distinguished authorities on the subject under discussion. It meets every Monday evening, followed by an informal reception for the members, some of whom will sing.

The first formal reception and recital will be given by Mr. and Mrs. Mehan Monday evening, November 24, at the studios, when they will introduce Thomas Rippard, cellist, of Wilkesbarre, Pa. Several artist pupils will sing, and Mr. Rippard will be heard in solo numbers, and obligatos to some of the songs.

Marion Bauer's songs, "The Last Word" and "Over the Hills," will be sung by Mary Kendal, contralto, and Mr. Rippard will play the obligatos, written especially for this occasion by Miss Bauer.

Mary Jordan, contralto, makes her first appearance as Delilah, in "Samson and Delilah," at the Century Opera House, Wednesday evening, November 12. The role is one which gives Miss Jordan an opportunity to display her talents, both histrionically and vocally, such as no other she has yet sung. The following week she will sing the role of Azucena in "Trovatore."

John Barnes Wells, tenor, is to give a recital in Richmond, Va., on November 17. Mr. Wells has sung several times in Richmond, where he is a great favorite.

Malkin Music School Concert.

November 9 there was a concert given at the Malkin Music School, the third of the season, and despite the rainy afternoon, the program attracted a fair-sized audience. Lida Lindgren, who is under the coaching of Pietro Floridia, delighted the audience with her beautiful singing. She showed fine training in all the details of artistic vocalizing, and had to sing two encores.

Carl Berger, Jr., who has studied piano but two months, played MacDowell pieces very well. Ada Becker, artist-teacher, of the faculty; Messrs. Rittenband (violin) and Tucker (cello) collaborated in the Mendelssohn trio in D minor, playing with much effect. Blanche Schnitzer performed a Durand waltz nicely. J. Rittenband played Bruch's D minor concerto for violin with excellent taste

and tone, and Fanny Goldstein showed pianism of high order in the closing piece, Rubinstein's D minor concerto.

The number of pupils at this school is increasing daily, though it has been organized but two months. There are already over a hundred students. Together with other branches of music, special interest is centered in the cello department, under the direction of Vladimir Dubinsky.

WORCESTER CONCERTS.

Worcester, Mass., November 8, 1913.

The first concert of the Steinert course was given Sunday, October 26, with Maud Powell, violinist; Miss Barrows, soprano, and Yolanda Mero, pianist. Mechanics Hall was filled to capacity and these artists, so popular in this city, were received with great enthusiasm. It is to be hoped that the remaining concerts which the music house of Steinert & Sons are offering the public will permanently establish these events in Worcester.

Tuesday evening, November 4, Paderewski gave a piano recital, the first concert of the now well established Ellis Concert Course. Mr. Ellis has made his concerts as much a part of the life of Worcester as the old festival week is. Mechanics Hall was naturally sold out, and a more appreciative audience has never filled that historic hall. Paderewski played the allegretto of Beethoven's moonlight sonata as if it were a Chopin nocturne. His Chopin was also, perhaps, too virile, and his Schumann somewhat disappointing. The program ended brilliantly, however, with Liszt's sixth rhapsody, which, by the way, was the closing number at his two previous recitals given here many years ago.

PAUL HULTMAN.

Max Jacobs Quartet at School Concerts.

Julius Hopp, organizer of the School Concerts, has made Max Jacobs, the well known and popular violinist, musical director of the concerts, which began November 10, in the afternoon, at Public School No. 101, East 111th street, New York. November 11, evening, same auditorium for grown people. November 11, afternoon, Public School No. 4, Rivington street. November 13, Public School No. 40, Prospect avenue and Jennings street, the Bronx. The artists for the series will be Max Jacobs, violinist; James Liebling, cellist; Ira Jacobs, pianist, and Ruby Leyser, soprano.

Manager Ernest L. Briggs, of Steinway Hall, Chicago, is arranging a Western and Canadian tour for the Jacobs' String Quartet. It is planned to cover northern Minnesota, southern Canada and the copper country of Michigan. The Jacobs Quartet might well be called "The American Quartet," for every member is American born, and has lived and worked in the United States. Each is a first class soloist, and the unity of playing as a quartet is quite remarkable.

FLORENCE TRUMBULL IN VIENNA.

Florence Trumbull, whose marked achievements as an assistant to Prof. Leschetizky during many years, have long since established an enviable reputation for her in the Vienna musical world, has enrolled upon a strenuous program for the 1913-14 season, this being in response to the many demands made for her services both as teacher and soloist. Her concert engagements have led to appearances in the foremost European cities, and she is to be congratulated for the flattering approval she has won at the hands of the foreign press.

Miss Trumbull's latest efforts were devoted to an inter-

esting and very successful summer course for American teachers of piano desirous of coaching in the Leschetizky method.

This season finds Miss Trumbull in her new studio on the "London gasse," and this charming location has been well selected for the social element in the American colony at Vienna, for her frequent afternoon musicales were ever the scenes of much pleasure and displays of artistic merit.

Miss Trumbull also announces an early concert appearance in Vienna.



FLORENCE TRUMBULL.
Taken in Professor Leschetizky's studio.

Amadeo Bassi's Paris Encomiums.

As the Duke in "Rigoletto" and Radames in "Aida," the noted tenor Amadeo Bassi, of the Chicago Grand Opera Company, won the appended Paris criticisms:

AS THE DUKE IN "RIGOLETTO."

It is no stranger who arrives among us in the person of M. Amadeo Bassi. His world wide reputation had already won in Paris enviable glories. He, in fact, belonged to the famous Italian company which, eight years ago, had a very great success at the Theater Sarah Bernhardt. We recall that M. Amadeo Bassi made a remarkable creation in Giordano's opera, "Siberia."

Since then his celebrity has but increased. Recalled a number of times to the two Americas, he made triumphant tours of the New World, where he sang in all the largest theaters.

But a month ago he returned to Paris to sing at the benefit performance given under the auspices of L'Intransigeant, in the Tro-



AMADEO BASSI,
As Gennaro in "The Jewels of the Madonna."

cadere. The manner in which he interpreted the excerpts from "Rigoletto" aroused an immense enthusiasm, and that very evening the directors of the Opera asked him to give them four performances.

His debut in our national Academy of Music was sensational. The role of the Duke of Mantua is admirably suited to his flexible and powerful voice, and he brought out all the shades of effect with consummate art.

After the second performance, he was begged to give two additional performances, but this effort, because of previously contracted engagements, he could not accept.

However, the brilliant tenor has promised M. Carré his assistance for the grand gala matinee, which will take place the 9th of June next, for the benefit of the pension fund of the Opéra Comique.

On this occasion he will appear in the role of Mario Cavaradossi, of which he is one of the most famous interpreters.

In fact, we learn from Brussels that M. Amadeo Bassi has recently sung Cavaradossi at the Theater de la Monnaie with a fire, a sentiment, and a beauty of voice which caused a sensation.

It is to be hoped that M. Amadeo Bassi will soon sing many other roles of his copious repertoire here, and among others, that of Pagliacci, in which he is, it is said, incomparable.—Paris Comœdia.

The performance yesterday was almost perfect. M. Amadeo Bassi was dazlingly youthful and insouciant; the scenic interpretation of the role which he gives is equal to the beauty of his singing, and the splendor of his voice of the sun.—Paris Comœdia.

A celebrated Italian tenor, M. Amadeo Bassi, the rival of Caruso, sang the role of the Duke. He had a triumphant success, and was obliged to repeat the complets of the fourth act.—Paris Excelsior.

The first performance of M. Amadeo Bassi in "Rigoletto" yesterday attracted a large public, admirers of the celebrated artist, to the Opera. It will be recalled that M. Bassi appeared here for the first time in Giordano's "Siberia," during the Italian season organized by M. Eduard Sonzogno, several years ago, at the Theater Sarah Bernhardt. The voice of the great tenor has even gained in power and charm since then, and the enraptured public was not sparing of its applause.—Paris Le Gaulois.

The first of the performances at the Opera which the tenor Amadeo Bassi is to give, took place yesterday, with all the brilliance that was to be expected. It is "Rigoletto" which this great artist chose for his debut on our stage. And no role could possibly suit him better than that of the Duke of Mantua, as the composer has set it to music. The beauty of M. Bassi's voice, the ease and perfection of his singing, the profound intelligence which he has of the actual sentiment of this music, make of him an interpreter of the very first rank. And it is impossible to imagine for this work of Verdi a more faithful, more emotional, and more beautiful interpretation. M. A. Bassi sang in Italian. It is paying him no small compliment when we assert that his marvelous art did not for a moment allow one to feel any shock at the incongruity which was taking place on the stage.

AS RADAMES IN AIDA.

M. Amadeo Bassi sang yesterday evening for the first time at the Opera, "Aida." He interpreted the role of Radames with remark-

able ease, and his success was even greater than in "Rigoletto." M. Amadeo Bassi is, you may be sure, infinitely happy over the reception accorded him by the Parisian public.

When the Opera gives next month the first performance in Paris of "The Jewels of the Madonna," we shall think of Amadeo Bassi.—Paris L'Intransigeant.

M. Bassi captivated the Parisian public. He owes his success to the qualities I have commented upon; the infinitely perfected technique, the gift of timbre, the warmth of execution, the shading, the elegance of style. He will leave with us the happiest of memories.—Paris Comœdia. (Advertisement.)

Janet Bullock Williams Pupil's Success.

Jeannette Miller Wells, soprano, one of Janet Bullock Williams' leading artist pupils, has been meeting with success in concert in recital recently.

A few press comments on some appearances of Miss Wells follow:

Miss Wells is an artist of unusual attainments. She has a beautiful soprano voice of wide range and exceptional power.—The Union, Atlantic City, N. J.

Miss Wells, a dainty little lady, captivated her audience from the rising of the curtain. In the final act, as a climax was reached and the Marchioness dethroned, her superb acting was most manly.—The Gazette, Atlantic City, N. J.

Jeannette Miller Wells last night presented one of the most delightful musical entertainments ever enjoyed by music lovers of Bridgeton. Unassisted, she gave a song recital and her generous program was delightful. Miss Wells has a wonderful soprano voice. In the upper register she excels. She sings with feeling and her interpretations are most pleasing and effective. In character and action songs Miss Wells adds a charming personality. The aria from "La Traviata" was perhaps the most artistic effort of the soloist.—The Pioneer, Bridgeton, N. J.

Miss Wells has a beautiful soprano voice. It is rich and full and she has it under perfect control. She sang with exquisite expression, responding to every demand made by the wide range of a well selected program, whether it was the tender sentiment of a lullaby, the gaiety of a humorous selection or the dignity of an aria.—The News, Bridgeton, N. J.

Miss Wells is without doubt the most finished and pleasing singer who has appeared in Lambertville in many years.—The Beacon, Lambertville, N. J.

Miss Wells has a lovely soprano voice. Her natural purity of tone, fluent delivery and simplicity of manner charmed all who were so fortunate as to be present.—The Record, Lambertville, N. J. (Advertisement.)

Paul Hultman, Worcester Pianist and Teacher.

It is with pleasure that the MUSICAL COURIER announces the appointment of Paul Hultman as its correspondent in Worcester, Mass., for this season. Mr. Hultman, who is well known as a concert pianist in this country and Europe, went to Worcester and Boston a little over a year ago to teach, and in this brief time has succeeded in establishing the Hultman-McQuaid School of Music as the leading institution of its kind in Worcester, and has won



PAUL HULTMAN.

for himself a place of high regard in the community both as a musician and a man.

During the present season, in addition to his teaching activities, Mr. Hultman will devote part of his time to concert work, and already has booked a series of appearances through New England, New York State and Pennsylvania.

Margaret Horne's Engagements.

Margaret Horne, violinist, well known throughout the Middle West, has many engagements booked for this season. Miss Horne is not alone busy in concert and recital, but she also teaches violin at the West Virginia University, Morgantown, W. Va.

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Klibansky Pupils' Recital.

Sergei Klibansky, vocal expert, formerly head teacher of the vocal department of the Stern Conservatory, Berlin, for several seasons now in the United States, has issued invitations for a pupils' recital, Wednesday evening, November 12, 8:15 o'clock, at 212 West Fifty-ninth

street, New York. The modestly named "Pupils' Recitals" are really exhibitions of vocal superiority, of intelligent singing in all languages by singers possessing unusual voices; better might they be renamed "Artist Recitals," such is the musical worth and dignity of all that is heard.

This recital promises to be unusually interesting.

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